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GLOBALIZATION AND INTERCULTURAL COMMUNICATION

Iulian Boldea, Prof., PhD, "Petru Maior" University of Tîrgu-Mureş

Abstract: The representation of the Other has a mosaic aspect, it is both a mental construct, an ideological option, a fluctuating imaginary pattern, which makes possible the meaning negotiations and the transactions between different imaginary-typical structures, which, in turn, define through the liminality's determinations, through diachronic actualisations or through the temptation of self-reflection. In this way, the representations of the Other, as a privileged imagistic way of intercultural communication define themselves through ambiguity and by the presence of a tensed dynamic between referentiality and reflexivity, between the structures of the memory and the structures of the imaginary, between ideology and language. Intercultural communication involves dialogue, interaction, interference of ideas, putting into effect multiple instruments of assessment, comparison, validation or invalidation and being based even on a transfer of identitary paradigms. During the process of intercultural communication, the cultural identity is subjected to a series of pressures, influences or variables, like the communicative intention, the individual identitary patterns, the accents of identitary intensity, the profile and number of actors or the substance of the communicative process.

Keywords: Globalization, Intercultural Communication, Ideology, Language, Dialogue.

Interculturalitate şi globalizare

Problematica interculturalităţii, a reliefului identitar şi a resurselor comunicării a condus, într-o lume dominată tot mai mult şi mai frecvent de emergenţa şi imperativele globalismului şi ale dezvoltării fără precedent a mecanismelor universului mediatic, la o redefinire şi chiar reinventare a raporturilor complexe dintre societate, politică, tehnologie şi comunicare. Este indiscutabil că, în contextul expansiunii globalizării, resursele şi legitimitatea culturală a naţiunilor rămân dimensiuni fundamentale pentru configurarea identităţii lor. Dificultăţile de înţelegere şi de legitimare a identităţii culturale a indivizilor pot periclita coexistenţa paşnică a naţiunilor, generând manifestări violente, disensiuni sau chiar o anumită agresivitate în afirmarea valorilor etnice. Pentru a se diminua sau elimina astfel de pusee de agresivitate, astfel de atitudini divergente sau chiar antinomice, foarte importantă este regândirea şi reconstruirea identităţii, a configuraţiilor culturale, pe temeiul comunicării eficiente şi al coabitării funcţionale.

Nu poate fi trecută cu vederea nici distincţia, necesară, între două verbe fundamentale pentru această problematică: „a informa" şi „a comunica". În acest sens, pentru a convinge, pentru a poseda şi utiliza arta persuasiunii, trebuie nu doar să transmiţi date, informaţii, sau să manipulezi structuri lexico-semantice, ci şi să posezi capacitatea de a dialoga, de a comunica în mod eficient şi expresiv. Informaţia în sine, cu haloul său referenţial, e necesară, dar nu şi suficientă pentru realizarea unei comunicări interculturale cât mai performante, pentru accederea la condiţia schimbului, a negocierii de sens şi a dialogului între culturi. Coexistenţa, coabitarea paşnică între culturi, comunicarea interculturală cu sorţi de reuşită presupun, drept condiţii preliminare, cunoaşterea specificităţii culturale a unei anumite ţări, cu scopul de a nuanţa capacitatea de informare corectă şi pentru a susţine spiritul critic al reprezentanţilor acelei naţiuni, valorificându-se, totodată, achiziţiile şi metodele ştiinţelor sociale, cu scopul transmiterii ideii importanţei culturilor şi a valorizării lor adecvate. E necesară, de asemenea, definirea unor opţiuni, dimensiuni şi direcţii legislative care să fie capabile să concilieze sau

să atenueze divergenţele şi să-şi asume o atitudine preventivă faţă de orice posibilă fractură culturală identitară.

Pe de altă parte, translaţia de la o ideologie a sistemelor informatice la o strategie preponderent comunicaţională trebuie să ţină cont de riscurile şi pericolele globalizării (banalizarea, simplificarea mesajului, desemantizarea conţinuturilor informaţionale, schematismul constructelor ideologice etc.), dar şi de provocările pe care le presupune (libertatea informaţiilor, masificarea accelerată a mesajelor, concentrarea instituţiilor mass-media etc.). În acelaşi timp, nu trebuie omis faptul că instituţiile culturale (mai ales cele generate şi alimentate de mass-media) au caracterul unor formatori de opinie, ele posedând un rol esenţial în modelarea indivizilor dintr-o societate, în manipularea opţiunilor lor economice, culturale sau financiare. Desigur, un risc real, un pericol la adresa democraţiei, chiar, este reprezentat de tendinţa tot mai stringentă de monopol, de concentrare, de acumulare a unor instituţii mass-media de către un singur sau de câţiva proprietari, tendinţă ce are darul de a accentua capacitatea de manipulare a indivizilor, îngrădindu-se, în subsidiar, libertatea de expresie, diminuându-se informarea corectă şi obiectivă, reducându-se drastic accesul la privilegiile sau beneficiile democraţiei.

Diversitatea şi multiplicitatea de produse şi de servicii culturale constituie una dintre emblemele esenţiale ale unui sistem democratic, chiar dacă, nu de puţin ori, între logica pieţei şi logica socială, între sistemul conceptual individualizat şi mecanica paradoxală a funcţionării unei naţiunii există disfuncţionalităţi, opoziţii, sau neconcordanţe. Promovarea spiritului critic, a exigenţei creatoare e unul dintre cele mai importante imperative ale unei comunicări interculturale eficiente. Dialogul intercultural, din unghiul elasticităţii spiritului critic, presupune dezbaterea unei palete ample de teme şi subiecte ideatice, între care pot fi amintite rolul statului şi strategiile interesului general, arhitectura revoluţiei informaţionale şi transformarea informaţiei în resursă comercială, revalorizarea limbajului în contextul globalismului, dar şi convergenţele, mai mult sau mai puţin evidente, între comunicare şi cultură etc.

Un alt element de risc în domeniul comunicării interculturale este reprezentat de reducerea culturii la problematica şi la registrul informaţional al elitelor, în măsura în care cultura este, cum se ştie, ansamblul atitudinilor, intereselor, valorilor, şi al raporturilor acestora cu lumea contemporană, cu precizarea că e necesară, şi chiar obligatorie, o diferenţiere semantică promptă între valori şi interese sau între logica normativă, în general rigidă, canonică, nepermisivă şi logica funcţională a unei societăţi (suplă, permisivă, cu articulaţii sedimentate natural). Toate aceste elemente sugerează şi argumentează, o dată în plus, importanţa şi semnificaţia majoră a studiului ştiinţelor sociale în societate, care explorează diversităţile şi identităţile culturale, raporturile dintre culturi, stabilind unele perspective comparative între ţări, naţiuni, spaţii multiculturale, regiuni etc. şi stipulând statutul noilor identităţi culturale, aşa cum se configurează ele în contextul unei lumi globalizate, în care identitatea şi diversitatea alteritară se află într-o indiscutabilă simbioză.

Fenomenul comunicării interculturale şi, în general, acela al interculturalităţii este favorizat şi produs de o realitate complexă, contradictorie, policentrică, o realitate cu caracter multilingvistic şi multicultural. Problematica identităţii şi a diverselor experienţe identitare joacă un rol extrem de important în înţelegerea statutului interculturalităţii. Se ştie că fiecare persoană se defineşte pe sine prin raportare multiplă: şi în raport cu propriul eu, şi în raport cu

ceilalţi, printr-o structură proprie, printr-un statut identitar distinct. Desigur, există categorii şi resurse identitare diverse: identitate individuală (care defineşte individul în raport cu propriul eu), identitate socială (prin care individul se distinge în mod particular în context social) şi identitate culturală (prin care individul se diferenţiază, cu mai multă sau mai puţină pregnanţă, într-un plan de referinţă cultural). Aceste categorii identitare sunt, desigur, complementare, ele neputând fi separate decât din raţiuni metodologice, pentru că, în fapt, ele se intercondiţionează reciproc, sunt convergente şi cumulate în structura personalităţii unuia şi aceluiaşi individ.

Identitatea individuală reprezintă totalitatea formelor, modalităţilor şi strategiilor prin care un individ se defineşte pe sine; această tipologie identitară este compusă dintr-o sumă de valori, atent selectate, prin grilă individuală, din setul de valori al grupului din care subiectul face parte. Identitatea individuală se manifestă mai ales pe parcursul interacţiunii cu alţi indivizi din cadrul grupului socio-cultural sau din afara acestuia. Prin intermediul interacţiunii, al dialogului, subiectul cunoscător poate să pună în lumină indicii cu privire la similaritatea sau disimilaritatea valorilor şi modelelor sale culturale cu cele ale altora, măsurând, astfel, fie şi în mod empiric, raportul complex, contradictoriu, adesea ambiguu, dintre identitate şi alteritate.

Identitatea individuală, ca însumare fertilă de strategii şi protocoale de reliefare a personalităţii proprii într-un context sociocultural marcat de interculturalitate, se concretizează prin două dimensiuni, de o vizibilitate diferită, una alcătuită din valori culturale esenţiale, având o fundamentare şi valabilitate de ordin universal, reprezentând, oarecum, paradigma identităţii individuale, în timp ce a doua dimensiune este alcătuită din experienţa, din orizontul de trăiri şi reprezentări acumulat de subiect, prin intermediul dialogului intercultural, având o un grad elocvent de deschidere şi contribuind la conturarea disponibilităţilor de adaptare ale individului la provocările şi stimulii contextului social şi multicultural. Datorită gradului diferit de adaptabilitate la exigenţele alterităţii, se poate spune că identitatea nu are o condiţie statică, schematică sau monadică, dimpotrivă, orice structură identitară se impune prin mobilitate, este flexibilă, riguroasă, însă nu rigidă, manifestându-şi o condiţie interactivă, pluralistă şi dinamică. Fără îndoială, însă, că modificarea structurii identitare este parţială, fondul identitar rămânând acelaşi.

Cealaltă paradigmă identitară, identitatea socială, reprezintă rolul identitar pe care i-l atribuie individului mediul în care acesta se regăseşte şi de care se lasă influenţat. Fiecare actant al unei comunicări interculturale este caracterizat, astfel, de aspiraţia, voinţa, dorinţa de a-şi căuta/ găsi o identitate socială cu marcă pozitivă, care să-i confere un anumit confort existenţial şi o legitimitate ontică şi gnoseologică marcată. În acest context, identitatea socială a fost definită ca „partea din conceptul de sine al unui individ, care derivă din cunoaşterea lui (a ei), din apartenenţa lui (a ei) la un grup social, împreună cu semnificaţia emoţională şi valorică ataşată acestei apartenenţe”[1]. Identitatea socială este, în acelaşi timp, cea care posedă o influenţă apreciabilă asupra nivelului de interacţiune al unui individ cu grupul social din care face parte, însă, la fel de limpede este şi faptul că, dacă este corelată cu un statut etnic

[1] Tajfel, *Social categorization, social identity, and social comparison.* În: H. Tajfel (ed.): *Differentiation between social groups*, Academic Press, London, 1978, p. 63

dinamic, posedând un rol activ, identitatea socială este capabilă să declanşeze o amplificare a stării de angoasă a individului în faţa noutăţii, a insolitului, cu impact afectiv revelator.

Cea de a treia paradigmă a identităţii, identitatea culturală, îşi reliefează profilul prin apartenenţa la un mental colectiv bine precizat şi riguros articulat, la un grup coerent care se defineşte prin asumarea anumitor simboluri, valori, modele, sensuri sau reguli de conduită comune. În acest fel, identitatea culturală e asimilată prin prisma unui sistem de habitudini ontologice şi de reguli de acţiune prin care actantul social e capabil să-şi configureze un sistem armonios de referinţe culturale, prin raportarea la alţi actanţi ai comunicării interculturale. Fără îndoială că identitatea culturală are un statut dinamic, un relief fluctuant, în măsura în care ea este influenţată de diferite modificări sau redimensionări ale structurilor mentale sau ideatice ale comunităţii culturale. Identitatea culturală se transmite, în dimensiune diacronică, în plan vertical al devenirii, de la o generaţie la alta, dar şi în diagramă orizontală, în dimensiunea sincronicităţii: „Identitatea [colectivă] se clădeşte pe sinuozitatea fiecăruia, pe diferenţa sa în raport cu altul, pe dorinţa sa de a se opune, de a se distinge, de a fi el însuşi şi de a se înscrie într-o intersubiectivitate, fie faţă de «in-group», fie faţă de «out-group»", fiind „obiectul unei lupte continue pentru recunoaştere şi se exprimă printr-un reangajament permanent".[2]

Identitatea culturală este, după cum s-a mai observat, şi un indiciu al congruenţelor, similarităţilor şi distincţiilor culturale, ea putând fi analizată sau valorificată prin intermediul registrului/ filtrului intersubiectivităţii, prin care se poate revela modul în care se transmit anumite informaţii, cunoştinţe sau date de la un actant la altul, ea fiind, în fond, un fel de mecanism ce reuneşte semnificaţii şi simboluri diverse, ce favorizează conexiuni şi conectări ale tuturor membrilor unei colectivităţi socio-culturale la un set de valori ce conferă statut identitar mentalului colectiv. Într-o astfel de reţea de sensuri, impregnată de motivaţii, finalităţi şi simboluri culturale, actantul comunicării interculturale are posibilitatea de a-şi configura şi de a-şi releva propria identitate comunicaţională, o identitate interactivă şi dinamică, ce va favoriza conturarea unor noi modulaţii ale identităţii culturale.

Comunicarea interculturală presupune, aşa cum s-a mai observat, dialog, interacţiune, interferenţă ideatică, simbolică şi semantică, punând în scenă modalităţi diverse de evaluare, de comparare, de legitimare sau delegitimare, fundamentându-se, în anumite cazuri, pe posibilitatea unei translaţii a unor paradigme identitare dintr-o dimensiune culturală în alta. Mai trebuie să precizăm că. în procesul atât de complex şi de nuanţat al comunicării interculturale, asupra configuraţiei identitare culturale se exercită o serie de presiuni, o serie de influenţe sau de variabile (intenţia comunicaţională, modelul identitar ale individului, accentele de intensitate identitară, profilul, numărul şi calitatea actanţilor, substanţa procesului comunicaţional). Tzvetan Todorov consideră că diferenţa îşi extrage caracterul legitim, obiectiv tocmai din resursele identitare ale individului, din omogenitatea tectonici sale ontice: „retorica diferenței, sub aparenţa că face elogiul pluralității, nu e decât un camuflaj oportunist pentru o aspirație la identitate… Sub masca unei lupte pentru diferență şi pluralitate, se aspiră la constituirea de grupuri mai mici, dar mai omogene… Diferența nu e o valoare absolută, însă a învăța să trăiești împreună cu ceilalți este, oricum, preferabil închiderii temătoare înăuntrul identității. A fi obligat să vorbești cu ființe deosebite de tine îl face pe fiecare să nu

[2] Triantaphyllou, 2002:45

se mai creadă centrul universului, injectează în el o anumită doză de toleranţă, îmbogăţindu-i în acelaşi timp spiritul. Diferenţa este bună pentru că ne deschide spre universalitate: trebuie sa observăm diferenţele, spunea Rousseau, ca să descoperim proprietăţile".[3]

În contextul comunicării interculturale, teoriile privitoare la profilul şi dinamica diferenţei au fost impulsionate de reflecţiile fecunde asupra condiţiei identitare din cadrul postmodernismului. Postmodernismul e, de altfel o orientare ce plasează cu deosebire accentul asupra diferenţei, policentrismului şi eclectismului, favorizând marginea, periferia, globalismul şi reflectând, în structura sa dinamică, metamorfozele lumii actuale, prin tentaţia deschiderii spre pluralism, ambiguitate, multiculturalitate şi tentaţie a spiritului ironic şi parodic. Se ştie că, în fond, condiţia identitară paradoxală a spaţiului european este cu deosebire legată de raportul dialectic dintre centru şi margine, dintre beneficiile paradigmei globaliste şi conservarea unui statut al identităţii naţionale şi culturale bine articulat. Din aceste motive, comunicarea interculturală presupune, înainte de toate, accesarea unei condiţii identitare permeabile la diferenţe, la discursul alterităţii, la anumite moduri sau resurse de gândire şi de cunoaştere aparţinând unor reprezentanţi ai altor culturi. Spre deosebire de epistema modernă, care transpunea în propriul său limbaj, în propriile sale patternuri raţionale şi verbale ceea ce era cunoscut, gândirea postmodernă îşi focalizează perimetrul de acţiune, prin redimensionarea geografiei realului la ceea ce este semnificat sau exprimat, la ceea ce poate fi transpus în articulaţii şi modulaţii lingvistice. Spre deosebire de perioada iluministă, când diferenţa era percepută tranşant, frust, în mod dihotomic şi, oarecum, arbitrar, într-o perspectivă cognitivă agresivă, în termenii binari ai divergenţei, opoziţiei sau contradicţiei, postmodernismul plasează în centrul meditaţiei sale asupra lumii un concept al diferenţei articulat prin apelul la conceptele universalismului şi ale multiculturalismului, ilustrând şi revelând cu asupra de măsură ambivalenţele fecunde ale multiplicităţii, alterităţii şi complexităţii existenţei caracterizate de o dinamică a contradictoriului şi paradoxalului fără precedent. În cadrul unui dialog intercultural optim, se poate spune, pe drept cuvânt, că subminarea sau chiar abolirea diferenţei este la fel de neproductivă, de nocivă, ca şi accentuarea sa la cote nepermise, nelegitime. Din aceste motive, deconstrucţia, ca metodă de raţionalitate postmodernă şi ca modalitate de explorare hermeneutică, se relevă tocmai prin capacitatea de a „gândi diferenţa, distanţa ce separa interpretarea noastră de obiectele la care ea se aplică"[4]. Nu trebuie să uităm că, referindu-se la raportul dintre posibil şi necesar, Thoma d'Aquino sublinia importanţa *necesităţii* în examinarea şi evaluarea condiţiei ontologice a individului: „Găsim în natură unele lucruri care sunt posibile şi altele care nu sunt, precum şi unele care sunt considerate că generează şi degenerează, prin urmare posibile să fie sau să nu fie. Este însă imposibil ca toate cele ce sunt aşa să fie totdeauna aşa, deoarece ceea ce este posibil să nu existe nu există. Aşadar dacă toate sunt posibile a nu fi, atunci nimic nu ar fi în lucruri. Dar dacă acest lucru este adevărat atunci nimic nu ar fi acum, deoarece ce nu există nu începe a exista decât prin ceea ce a fost […] nu toate fiinţele sunt posibile, dar ceva trebuie să

[3] Tzvetan Todorov, *Omul dezrădăcinat*, Institutul European, Iaşi, 1999, pp. 202-203
[4] Maurizio Ferraris, *Îmbătrânirea aşa-zisei "Şcoli a suspiciunii"*, în Gianni Vattimo – Pier Aldo Rovatti, *Gândirea slabă*, Pontica, Constanţa, 1998, pp. 108-122

fie necesar în lucruri. În mod necesar însă toate trebuie să aibă cauza necesităţii lor undeva […]”[5].

Se ştie că, în modelarea paradigmelor identităţii, memoriei îi revine o funcţie extrem de importantă, iar demersul deconstructivist de esenţă şi origine derridiană presupune şi o deconstrucţie a articulaţiilor, structurilor şi mecanismelor memoriei culturale, prin reevaluarea dimensiunilor ambivalente ale diferenţei şi alterităţii, dar şi prin evaluarea faliilor ce se constată între fenomenalitate şi structurile discursivităţii. Deconstructivismul promovat de Derrida îşi fundamentează iniţiativele hermeneutice pe o deconstrucţie logică a gândirii dihotomice şi a limbajului, prin identificarea, decuparea şi analiza unor strategii discursive, care favorizează deplasarea sistemului de referinţe, dar şi prin jocul strategiilor şi paradigmelor semantice, stimulându-se, astfel, dinamismul diferenţelor, în dauna absolutismului centralist, a logocentrismului, a identităţii încremenite ipostazele sale autotelice, validând, în schimb, concepte precum diferenţa, alteritatea, marginalitatea sau interferenţa. Spre exemplu, cultura română aparţine, cum observă Sorin Alexandrescu, unui spaţiu cultural de frontieră, unui perimetru al interferenţelor şi dinamismului, unei geografii interstiţiale, cu precizarea că nu e vorba de un spaţiu al marginalităţii, al limitei sau periferiei, ci de unul al dinamismului şi interferenţelor, al dialogului şi influenţelor benefice, al întâlnirilor fecunde, emblematice pentru o cultură a dialogului şi complementarităţii: „Dacă marginalitatea are ca termen de referinţă un singur centru, interferenţa uzează nu numai de (cel puţin) două centre, ci şi de o dinamica proprie. Într-adevăr, interferenţa nu poate fi redusă la o dublă marginalitate, ea presupune un conflict adesea violent între mai multe seturi de norme provenite din respectivele centre, o identitate de sine tragică, bazată pe dileme profunde, strategii proprii de succes, de atac şi contraatac, o tematică locală şi un rezervor de valori şi idei alternative, ca şi o creativitate energică, gata de a se avânta pe marile scene ale îndepărtatelor centre. Dacă marginalitatea presupune pasivitate, fatalism, producție intelectuală joasă şi consum ridicat dintr-o singură cultură, cea a centrului extern, interferenţa presupune dinamism, ambiție, asertivitate, creație înaltă, adaptare la mai multe culturi. Care imagine ni se potrivește? Tradițional, noi am fost văzuți şi ne-am văzut ca marginali. Propun aici interferenţa ca o alternativă dinamică, mândră, dar şi activă, la marginalitate”[6].

Un rol important în dezvoltarea instrumentelor şi modelelor epistemologice ale comunicării interculturale îl joacă prerogativele comparativismului, metodologia şi instrumentele hermeneutice ale literaturii comparate, ca şi studiile de imagologie, care îşi exercită o preferinţă specială pentru spaţiile de frontieră, cum ar fi cele din Europa de sud-est, percepute ca spaţii ale interferenţelor fertile, ale dialogului intercultural şi nu ca spaţii antagonice. Există, în egală măsură şi o predilecţie spre anumite genuri literare de frontieră, insuficient codificate încă, nelegitimate estetic decât de puţină vreme (jurnal, reportaj, memorii, memorial de călătorie etc.). Beneficiile unui demers comparatist legitimează necesitatea unei reflecţii lucide asupra distanţei, asupra diferenţelor lingvistice şi etnice, asupra transferurilor ideologice, asupra aporiilor generate de relaţia paradoxală dintre apropiat şi depărtat, dintre centru şi margine, interpretând „scrisul unui călător, aproprierea unei idei din alt spațiu, condiția exilului… raportul dificil cu sine, traiectul primirii, efectele depărtării,

[5] Thoma de Aquino, *Summa theologiae* (trad. Gheorghe Sterpu, Paul Găleşanu), Editura ştiinţifică, Bucureşti, 2000, p. 63
[6] Sorin Alexandrescu, *Identitate în ruptură*, Editura Univers, Bucureşti, 2000, p.12

ale punerii la distanţă, dilema aproapelui şi a celui îndepărtat, intimul şi distantul pe care frecventarea oricărei culturi străine şi practica unei alte limbi le pun imediat în evidenţă”[7]. Aşadar, comparativismul ilustrează, în plină epocă postmodernă, studiul atent, riguros al „secundarului”, cum ar spune Virgil Nemoianu, al marginalităţii, favorizând percepţia acută a descentrărilor epistemice şi estetice şi critica lucidă a centralismelor şi centrismelor modernismului.

În aceste condiţii, tentaţia neoliberalismului universalist, a relativismului în plan epistemologic şi a unei prize mult mai acute a multiculturalismului oferă şansa edificării, a reconstruirii unei noi identităţi culturale europene, deconstruind, totodată, şi o serie de structuri problematizante, percepând unele interogaţii şi limite ale comunicării interculturale, prin descifrarea paradigmelor semantice ale dialogului dintre identitate şi universalitate, în măsura în care comparativismul e obligat să-şi beneficiile şi riscurile unei atitudini nuanţate, a unei abordări echilibrate şi deschise la noutate. Studiile cu caracter comparativist, demersurile cu o componentă interculturală pronunţată sau discursurile epistemice care plasează în centrul interesului cercetării demersul imagologic se impun tocmai prin aspiraţia şi vocaţia dialogului intercultural, pe care îl pun în scenă, prin destructurarea unor poncife, a unor adevăruri prestabilite, a unor repere canonice mistificatoare sau lipsite de conţinut real, ele realizând, prin discursul lor nuanţat, dar şi prin demersul interdisciplinar pe care îl favorizează, o perspectivă autentică asupra realităţii polimorfe a multiculturalismului. Esenţială este, în astfel de demersuri imagologice, confruntarea permanentă a imaginii despre sine cu imaginea alterităţii, analiza comparativă a percepţiei de sine cu percepţia Celuilalt, sesizarea raportului dintre autoreprezentare şi reprezentarea altuia, ca modalităţi optime, lipsite de prejudecăţi şi inhibiţii ale comunicării interculturale.

Imagologie, discurs, alteritate

Studiul imaginii despre sine şi al imaginii alterităţii s-a dezvoltat în mod definitoriu ca registru metodologic în sfera studiilor culturale, a studiilor postcoloniale şi al studiilor cu caracter comparatist. Ca disciplină autonomă, cu repere epistemologice distincte, imagologia s-a dezvoltat în Franţa, în anii ’50 ai secolului XX, în urma sesizării unor incongruenţe în studierea diferenţelor şi a interferenţelor de ordin cultural, dezvoltându-se, ulterior, mai ales în spaţiul cultural şi ştiinţific german. Între cei mai importanţi promotori ai imagologiei, trebuie amintiţi Hugo Dyserinck, Joep Leerssen, Gilbert Durand, Daniel-Henri Pageaux sau Jean-Marie Carré. Trebuie să remarcăm faptul că imagologia nu îşi propunea doar să demonstreze sau să ilustreze validitatea reprezentării Celuilalt, ci, mai degrabă, îşi impunea să releve *efectele*, consecinţele acestei reprezentări asupra imaginarului şi mentalului colectiv, asupra unui anumit context social, cultural sau comunicaţional, prin reliefarea unor stereotipuri culturale naţionale, a unor locuri comune identitare, vizându-se, totodată, şi aspectele/ efectele unor reprezentări colective asupra dinamicii alterităţii. Dion această perspectivă, imagologia îşi propune „să examineze critic modul în care strategiile discursive şi reprezentaţionale au contribuit la construirea, diseminarea şi perpetuarea acestora. Care atribute şi caracteristici au fost conferite stereotipic naţiunilor? Ce procese de marginalizare, denigrare sau apreciere pot fi înregistrate într-un asemenea discurs? Ce lumină poate să arunce studiul reprezentărilor

[7] Daniel-Henri Pageaux, *Literatura generala şi comparata*, Polirom, Iaşi, 2000, pp. 218-219

asupra istoriei relaţiilor internaţionale şi vice-versa? Întrebări de acest gen au fost puse în ultimele decenii în diferite domenii, începând cu literatura comparată şi până la istoria culturala, antropologie şi sociologie”.[8]

Nu este deloc de mirare că studiul imagologic circumscrie, prin anumite strategii gnoseologice, procedee şi modalităţi specifice, identitatea naţională fiind percepută ca imagine şi nu ca atribut esenţial al unei naţiuni. Hugo Dyserinck subliniază, în acest sens, că „imagologia nu si-a fixat îndatorirea să aducă la lumină moduri de a fi proprii, reflectate în literatura naţionala. Mai curând, ea pleacă, printr-o consecventă aplicare a precauţiei, de la faptul că asemenea factori nu au o existenţă probabilă şi consideră teoriile care au fost puse în circulaţie pentru a le consolida într-un cadru de cercetare sau de elaborare a unor lucrări în acest sens, drept extrem de dubioase”.[9]

Imagologia comparată studiază modul de structurare a imaginilor, dar şi modalităţile prin care acestea se articulează în dialogul intercultural, acţionând asupra contextului care le-a generat, dar şi a altor spaţii culturale alteritare. În acelaşi timp, imagologia îşi propune să clarifice şi rolul şi funcţionalitatea imaginilor literare sau culturale în stabilirea, facilitarea şi accentuarea dialogului intercultural. Hugo Dyserinck, de exemplu, subliniază rolul imagologiei în diminuarea afectelor/ discursurilor cu substrat sau conţinut naţionalist, în măsura în care „imagologia nu este o parte dintr-o gândire impregnata de ideologie naționalistă, ci mai curând contribuie la eliminarea acestei ideologii!”.[10]

Faptul că substanţa imagologiei comparate este reprezentată de configuraţii ideatice sau mentalitare, predispune imagologia la un demers cu caracter istoricist, diacronic, fundamentat pe studiul atent al evoluţiei, al dinamicii ideilor, reprezentărilor şi imaginilor, ca şi pe asumarea unui proiect epistemologic axat pe analiza impactului acestor imagini asupra mentalităţii Celuilalt. Referindu-se la statutul şi la statura imaginii în confruntarea identităţii cu alteritatea, Daniel-Henry Pageaux consideră că „orice imagine decurge din conştientizarea (…), oricât de minima ar fi ea, a unui Eu în raport cu Celalalt, a unui Aici în raport cu Altundeva. Imaginea este deci expresia, literară sau nu, a unei îndepărtări semnificative între două ordini de realitate culturală. Astfel concepută, imaginea este un ansamblu de sentimente asupra străinului, surprinse într-un proces de literarizare, dar şi de socializare. Astfel, imagologia îl conduce pe cercetător la o răscruce problematică unde literatura întâlneşte istoria, sociologia, antropologia, printre alte ştiinţe umane, şi unde imaginea tinde să fie un revelator deosebit pentru maniera de funcţionare a unei ideologii (rasism, exotism, de exemplu) şi, mai mult, pentru imaginarul social”.[11] Înţelegând prin imagine „reprezentarea unei realităţi culturale prin intermediul căreia individul sau grupul care au elaborat-o (sau care o împărtășesc ori o propaga) revelează sau traduc spațiul cultural, social, ideologic în care ei se situează”[12], Daniel-Henri Pageaux consideră că orizontul imaginar identitar este alcătuit

[8] Text programatic redat pe coperta seriei *Studia Imagologica: Comparative Literature and European Diversity* / Hugo Dyserinck, Joep Leerssen, Amsterdam : Rodopi

[9] Hugo Dyserinck, *Imagologia comparată*, în Alexandru Duţu, *Dimensiunea umană a istoriei*, Bucureşti, Editura Meridiane, 1986, pp. 197-209

[10] Ibidem

[11] Daniel-Henri Pageaux, *De l’image a l’imaginaire*, în *Colloquium Helveticum. Cahiers suisses de littérature générale et comparée*, nr. 8, (având tema generală: *Imagologie. Problemes de la représentation littéraire*), Berne-Frankfurt am Main – New York – Paris, Peter Lang, 1988, pp. 9-42

[12] Ibidem, p. 9

din imagini, reprezentări, forme mentale prin care „o societate se vede, dar se şi defineşte şi, mai mult, se visează”[13]. Din această perspectivă, extrem de interesante sunt studiile asupra imaginii străinului, prin care sunt demontate resorturile şi mecanismele alterităţii şi ale discursului alteritar. Atunci când defineşte „textele imagotipice”, Daniel-Henri Pageaux se referă la modul lor programat de articulare, la codurile prin intermediul cărora sunt codificate sau decodificate, sau la dinamica semantică şi semiotică ce le articulează.

În cadrul imagologiei şi al literaturii comparate, pe un loc privilegiat se situează istoria mentalităţilor, prin studiul autoimaginilor şi heteroimaginilor, studiu care are şansa de a deschide imagologiei unele căi de acces spre stadiile formării unor concepte, constelaţii semantice şi configuraţii ale imaginarului privitoare la alteritate, relevabile mai ales în relatările de călătorie: „Imagologia este direct legată de istoria mentalităţilor care lucrează, de asemenea, cu reprezentările mentale; imaginea străinului este studiată în reprezentările colective ale popoarelor aşa cum apar ele în sursele literare, documentele politice, documentele şcolare şi celelalte mijloace de expresie şi difuzare: teatre, cântece, almanahuri, corespondenţa particulară, proverbe, legende. Evident, registrul de surse este mai amplu pentru istoria mentalităţilor, dar există o categorie de scrieri privilegiate atât de această disciplină, cât şi de literatura comparată: relatările artistice ale călătorilor, tratate cu acelaşi entuziasm şi mijloace de ambele discipline”[14].

În demersurile sale cu caracter teoretic, Adrian Marino sugerează ideea necesităţii unei diversificări a metodologiei în domeniul studiului multiculturalismului, prin asumarea unui proiect hermeneutic interdisciplinar, care să redea relieful polimorf al realităţii culturale şi literare, într-o epocă dominată de paradigmele globalismului şi policentrismului de sursă postmodernă: „dacă se admite în spirit hermeneutic, marea realitate a pluralităţii semnificaţiilor operei literare, este evident că doar pluralitatea de metode poate corespunde acestei exigenţe şi necesităţi, de fapt, a interpretării”[15].

Percepţia imagologică are capacitatea de a actualiza, însă, şi unele repere şi mecanisme ale studiilor postcoloniale, acele studii care explorează efectele materiale, consecinţele spirituale şi culturale ale colonizării, dar şi reacţiile afective, recurenţele cognitive şi atitudinile curente ale unor indivizi ce resimt cu acuitate statutul lor de marginalizat în raport cu un Centru ce şi-a pierdut Puterea, dar şi-a conservat privilegiile unei fascinaţii imaginative. În acest context, interesul pentru investigaţiile imagologice interdisciplinare se axează pe discursul despre Celălalt, discurs articulat atât pe fundamente gnoseologice, cât şi pe mecanisme comunicaţionale, vizându-se, pe de o parte, derularea unor resorturi mentale şi gnoseologice, şi, pe de altă parte, angrenarea lor în context social, cultural sau istoric. Lectura lucidă a discursului unor instanţe ale alterităţii implică, în acest fel, apelul la un sistem de referinţe bine delimitat, dar şi recursul la contextualizarea istorică şi culturală, într-un spaţiu divergent, cu un desen intertextual şi intercultural fluctuant, ambiguu şi paradoxal, adesea contradictoriu şi ilogic.

O perspectivă filosofică inedită asupra Celuilalt este cea modelată de conceptualizările lui Jacques Lacan, cel care percepe şi studiază alteritatea din perspectivă intrapsihică, distinctă de teoriile interpersonale ale condiţiei alteritare, dar şi de accentul filosofic acordat

[13] Ibidem
[14] Alexandru Duțu, Literatura comparata şi istoria mentalităților, București, Editura Eminescu, 1982, p. 45
[15] Adrian Marino, *Biografia ideii de literatura. Secolul 20*, Cluj-Napoca, Editura Dacia, 1997, vol. 4, p. 184

instanţei alteritare. Lacan analizează acele procese intrapsihice care posedă capacitatea de a declanşa, sau favoriza unele practici interpersonale sau intercomunicaţionale. Desigur, în contextul postmodernismului globalizant şi relativizant, conceptul de alteritate, întrupat prin figura emblematică a Celuilalt a căpătat accepţiuni dintre cele mai diverse, Celălalt devenind, astfel, o configuraţie mentală, o imagine tutelară, sau o ficţiune concepută de o intenţionalitate politică, de o presiune ideologică, sau de un *mainstream* cultural. Din unghiul strategiilor identitare, datorită procesului de descentrare a subiectului, Celălalt poate căpăta, însă, şi o poziţie centrală, el devenind, din marginal, ignorat sau reticent, abuziv şi agresiv, într-o anumită situaţie de comunicare interculturală. Nu întâmplător, un cercetător precum Xiaomei Chen subliniază că „trebuie să încercam măcar să găsim un echilibru rezonabil între Sine şi Celalalt, între Răsărit şi Apus, astfel încât nici o cultură să nu fie fundamental privilegiată faţă de celelalte. Poate că realităţile istoriei nu pot permite realizarea deplină a unui asemenea echilibru. Se cuvine chiar să recunoaştem că aceşti tropi dominanţi sunt învăluiţi în ficţiune. Ceea ce trebuie să evidenţiem aici este faptul că imaginarea unui asemenea echilibru – cu siguranţă una din primele cerinţe ale noii ordini a lucrurilor – nu poate fi posibilă fără ca fiecare Sine să fie confruntat de un Celălalt sau ca Celălalt să fie abordat din perspectiva Sinelui, în condiţii istorice şi culturale specifice”[16].

Pe de altă parte, referindu-se la dificultăţile trăirii diferenţei „în egalitate”, Tzvetan Todorov consideră că „îi putem descoperi pe ceilalţi în noi înşine, putem înţelege că nu formăm o substanţă omogenă şi radical străină de tot ceea ce nu este sinele: eu este un altul. Dar şi ceilalţi sunt nişte euri: subiecţi ca şi mine, pe care numai punctul meu de vedere, din care toţi ceilalţi sunt acolo şi numai eu sunt aici, îi separă şi îi distinge într-adevăr de mine. Îi pot concepe pe aceşti alţii ca pe o abstracţie, ca pe o instanţă a configuraţiei psihice a oricărui individ, ca pe Celălalt, celălalt sau altul în raport cu eu; sau ca pe un grup social de care noi nu aparţinem. Acest grup poate fi, la rândul lui, interior societăţii; femeile faţă de bărbaţi, bogaţii faţă de săraci; sau exterior, deci o altă societate, apropiată sau, după caz, îndepărtată: fiinţe pe care totul le apropie în plan cultural, moral, istoric; sau nişte necunoscuţi, străini, a căror limbă sau obiceiuri nu le înţeleg, atât de străin mie, încât, la limită, ezit să recunosc apartenenţa noastră comună la aceeaşi specie”[17].

Explorarea alterităţii a presupus, nu de puţine ori, în trecut, asumare agresivă, distrugere, neînţelegere şi reticenţă. Alteori, în perioada modernităţii, percepţia alteritară a fost însoţită de o atitudine de toleranţă, de înţelegere şi chiar de comuniune empatică, astfel încât se poate spune că identificarea şi interpretarea imaginilor alteritare reprezintă un proces complex şi multidimensionat. Revelarea dimensiunilor alterităţii total diferită de propriile articulaţii culturale reprezintă, incontestabil, o provocare pentru orizontul de aşteptare al actantului comunicării interculturale. Fără îndoială că o cunoaştere optimă a Celuilalt nu este posibilă decât în cazul unei abordări cognitive sau epistemologice neutre, obiective, echidistante, care să nu îşi propună să sublinieze accentele diferenţiale, distincţiile, ci să le atenueze printr-o justă valorificare. Din aceste motive, diferenţa cu caracter radical, distincţia accentuată în mod agresiv, are şanse minime de a putea fi asimilată şi percepută cu adevărat, cum observă şi Tzvetan Todorov: „Pentru a reliefa diferenţele existente în realitate, trebuie să

[16] Xiaomei Chen, *Occidentalism as Counterdiscourse*, în *Identities*, Ed. Kwame Anthony Appiah şi Henry Louis Gates, Jr., Chicago, University of Chicago, 1995, pp. 63-89

[17] Tzvetan Todorov, Cucerirea Americii. Problema Celuilalt, Iaşi, Institutul European, 1994, p. 231

distingem între cel puțin trei axe diferite ale problematicii alterității. Mai întâi, o judecată de valoare (planul axiologic): celalalt este bun sau rău, îl iubesc sau nu-l iubesc, sau (…) îmi este egal sau îmi este inferior (căci este de la sine înţeles că, de cele mai multe ori, sunt bun şi mă prețuiesc …). Există, în al doilea rând, acțiunea de apropiere sau de îndepărtare faţă de celălalt (planul praxiologic): îmbrățișez valorile celuilalt, mă identific cu el; sau îl asimilez pe celălalt mie, îi impun propria imagine; între supunerea la celălalt şi supunerea celuilalt există şi un al treilea termen, neutralitatea sau indiferenţa. în al treilea rând, cunosc sau ignor identitatea celuilalt (ar putea fi planul epistemologic); desigur că aici nu există nici un absolut, ci o gradare infinită între stări de cunoaștere mai mult sau mai puțin complexe"[18]. Fără îndoială că în chimia unui proces cognitiv ingredientul afectivităţii este diminuat, sau chiar absent, chiar dacă orice cunoaştere interculturală presupune o dinamică paradoxală, dialectică, a apropierii şi depărtării: „Cunoașterea nu implica iubirea şi nici invers; şi nici una din cele două nu implica şi nici nu este implicată de identificarea cu celalalt. A cuceri, a iubi şi a cunoaște constituie comportamente autonome şi oarecum elementare"[19].

Discursul asupra reprezentărilor alterităţii nu este, cum am putut constata, unul echidistant, neutral, de o obiectivitate absolută. Dimpotrivă, reprezentările alterităţii trebuie să îşi asume şi amprenta unor exigenţe ale eticii, şi implicaţii cu caracter ideologic, dar şi unele tendinţe de politizare, care sunt aproape inevitabile, în contextul lumii contemporane. Fără îndoială, însă, că o cercetare imagologică cu sorţi de izbândă, în plan ştiinţific, de eficienţă metodologică şi etică presupune un dialog intercultural care să ţină cont de toate provocările globalizării, presupune o documentare minuţioasă, riguroasă şi atentă la nuanţe, respectul faţă de valorile, reprezentările şi opţiunile alteritare, onestitate a cercetării şi asumare în totalitate a unor opţiuni metodologice în strictă concordanţă cu obiectul şi subiectul investigaţiei.

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THEORETICAL MODELS OF IDENTITY FROM THE PERSPECTIVE OF INTERCULTURAL STUDIES

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Abstract: Globalization and European integration have often been associated with a decreased interest in national identities and values. Contrary to this perspective, we witness in recent years an unexpected return to identity themes on the agenda of social thought and political discourse. At the same time, theorists justifiably speak about a crisis of cultural identities, a phenomenon they put into relevant correlations with globalization processes, with the revolution triggered by the new communication technologies, but mainly with the increased intercultural communication. All these changes have favored the processes of acculturation, of hybridization of cultures and lifestyles, stirring up, moreover, the intercultural researches and studies, concerned with the knowledge and explanation of cultural differences. For their proper understanding, identities require a comparative and intercultural perspective, a positioning inside the paradigm of cultural relativism, along the problematic axis of the relationship between "we and the others." In postmodern world, under the pressure of media culture, of relativistic and anti-essentialist stands, our identity is one with image the others construe about us.

In this study, I have analyzed several theoretical models of identity, belonging to authors who have developed successful methodologies in the field of intercultural communication. I referred to the theory of Edward T. Hall, founder of this discipline, who established the distinction between monochronic and polychronic cultures, and to the indicators proposed by Geert Hofstede to measure up cultural differences. Since the intercultural dialogue also applies to the theoretical space, I also focused the debate, in a comparative approach, on two identity models from the Romanian thinking, namely Lucian Blaga, who developed the concept of stylistic matrix, a concept similar to the cultural pattern from the American anthropology, and Mircea Vulcănescu, who authored studies close to cultural and linguistic relativism. My demarche is to shed light on several common elements in the four theoretical models under study.

Keywords: intercultural communication, globalization, cultural identity, stylistic matrix, cultural relativism.

The issue of cultural identities in the context of globalization

„We can see the diversity of human cultures
behind us, around us, and before us"
Claude Levi –Strauss

Few themes have rallied around so much intellectual energy and political passion throughout the times as the issue of cultural identities. In a nutshell, we can say that it is the supra-theme of today's world; in tandem with globalization. Still, one observation should be made: globalization is the framework, while identity is the issue. To be better understood, the issue of identity must be placed within the broader framework of changes leading us toward the post-industrial civilization and to the knowledge-based society. And when it comes to the factors shaping up this framework, we shall inevitably draw up an inventory of the themes and commonplaces imbedded into social thinking. Therefore, we must point out, first and foremost, globalization and all the processes it triggers around, the interaction and dialogue between cultures, the revolution brought about by the new technologies and forms of communication, the extension of European integration, the recent crisis facing the European

Union as well. The broad canvass of our times should also include the geopolitical changes: the collapse of communism, the economic crisis of the developed world and the surprising rise of emerging countries.

Basically, these overlapping crises and transitions mark the passage from modernity to post-modernity, a process that involves a shift in cultural paradigm. Our world is changing at a fast pace and our mental maps are always under reconstruction. Without setting up any deterministic correlations among these changes in avalanche, it is natural to see these developments as the cumulative outcome of the expanded and intensified intercultural communication on a global scale, with no historical precedent. The contacts among individuals, societies and cultures have never reached *a space* so wide and *an intensity* so profound. This large-scale phenomenon, caught up in a circular relationship, also works as an accelerator of the factors making it possible, multiplying the effects of intercultural contacts both economically and politically. Of course, other factors are at play with major implications, but in this study we are interested in the cultural problematic of globalization, in the way the forces that shape up contemporary world also generate correlative changes within the cultural structures of societies.

In addressing these issues, cross-cultural studies start from a set of questions that challenge the very problematic condition of cultural identities in a globalized world. What are the changes triggered in the cultural universe by the new economic practices and new communication technologies? What happens within national cultures, how is their identity changed and in what sense , what value restructurings and redevelopments occur when cultures are caught up in „the web" of so many networks, influences and interactions? When do the acculturation processes multiply on a global scale? What long-term effects will such phenomena as the increased migration of labor, the capital relocation, the expansion of multinational companies, the growing mobility of students and businessmen, the cultural tourism and the accrued intercultural experiences bring about? Would they lead to the standardization of cultures, to the wiping out of cultural differences or to a resurrection of the identity feelings and attitudes, as a response to globalizing tendencies? These are the questions covering key issues facing the societies of today and they represent reflection themes for the disciplines addressing the status of individual and collective identities.

These researches may have their starting point in the statement that theoretical approaches and political attitudes toward the issue of cultural identities have undergone changes in the last two decades. Globalization and European integration have been seen until recently as processes leading to a progressive cultural homogenization of societies, to a decreased interest in national and ethnic values, thus facilitating the emergence of a transnational or global culture, with no identity mark. Nonetheless, real history usually has an unpredictable development, as we know, and overtops these utopian predictions. Imagine how shocking was in the early 90s Samuel Huntington's idea that in the following period the prevailing sources of conflict would have their origin in culture and identity, and not in ideology. The hypothesis that on a global scale, humankind would be confronted with the phenomenon called „the clash of civilizations" ran counter to the representations prevailing in Western media right after the Cold War. At that time, the American thinker's bold ideas fell down like a jet of cold water over the heated minds of many analysts who spoke, full of excitement, about the victory of Western liberal model and the „end of conflict-ridden

history". Here is what this author wrote in response to this one-sided perspective: „What Westerners announce to be a mild global integration, such as the proliferation of mass media globally, the non-Westerners denounce to be Western rogue imperialism" (Huntington, 1998, p 95). These statements carry a strange resonance today, given the real conflicts we witness, and "the conflict of interpretations" in the theoretical and ideological space.

Therefore, under the cross pressure of several factors, non-critical, apologetic approaches have gradually lost their influence in favor of rigor-bound, lucid analyses, placed under the register of geopolitical realism and approaching the phenomenon of globalization in its entire complexity. The new problematic of social thinking covers issues crossing over and calling for interdisciplinary approaches: the unity and diversity of cultures, the relation between local and global, between ethnocentrism and cultural relativism, the dialogue and hybridization of cultural models, the relationship between cultural identities and their image inside the communicational space towered by media culture. The key issue, gathering together all these themes, is the *tension between globalization and cultural identity* (Tomlinson , 2002; Bauman , 2004). This idea is often acknowledged by current researches, working with the image of a complex world, interlaced onto the chain of multiple interactions and global networks, but which is crossed by contradictory tendencies, oriented either toward convergence and dialogue or toward differentiation and conflict. In this sense, a sociologist reputed for his insightful analysis into Information society, „a network society", believes that „the opposition between globalization and identification, and also the divide between individualism and communalism" (Castells, 2009, p 117) are the two basic axes around which the current debate is focussed. When we speak about the process of European integration, the most sensitive issue refers also to identity and takes the form of the national - European relationship on the cultural and political level.

Cultural diversity - a theoretical and (geo) political challenge

The issue of cultural identity is particularly relevant in relation to the contradictory and confusing changes triggered by the forces of globalization, and it should also be placed in a wider theoretical reference framework, such as the relation between unity and diversity. It is a constitutive relation of the human condition, reproduced in all the hypostases of human creation and culture. The conceptions on the unity and diversity of cultures (be them evolutionary, universalistic, relativist, ethnocentric, etc.) vary depending on the philosophical and axiological assumptions they are based upon. They represent a kind of theoretical matrix both for the way they explain the identity of cultures and also for the meanings they attach to it.

Analyzing the 19th c. thinkers' mono-linear evolutionism, Levi -Strauss says that they interpret the differences among cultures only as „stages" of a one-way development, as „historical gaps" to the Western model, considered to be an exemplary and canonical one. The founders of cultural anthropology (Edward Tylor, Lewis Morgan and James Frazer) capture the temporal *historical* diversity, but they are not receptive to the idea of morphological *structural* diversity of cultures. Levi -Strauss considers that this limitation is rooted in the Western-centered outlook embraced by these authors, predetermined by their stands toward other cultures. Therefore, in the case of this „false evolutionism" „it is mainly about an attempt to suppress the diversity of cultures, while simulating its full recognition" (Levi - Strauss, 1982, p.11).

The neo-evolutionist and relativistic conceptions, acknowledging the pluralism of historical development lines, embark upon a different approach and attitude toward the theme of cultural identity. Humankind brings forth different cultural worlds, which share together many symbolic and universal elements and procedures, but there is not a unique cultural pattern to be used as an acceptable criterion for assessing other cultures. Each and every culture should be understood and assessed in relation to its specific data, with its particular value system and the historically and socially contextual factors that have shaped up its identity. Speaking from the perspective of anthropology and long-term history, Levi-Strauss assures us that: „We can see the diversity of human cultures behind us, around us, and before us." (p. 46). It is a lesson that sounds like a warning to those who are too confident in the uniformizing force of globalization.

Each and every culture is nowadays the outcome of a unique combination between global and local, between the many-sided influences it absorbed and the creative energy of nations. In each and every culture there is a certain balance between common and differentiating elements, their varying dosage, which defines the specific formula of their identity. The European rationalist tradition favors unity against diversity. It calls us to see unity as being primary, essential and intelligible, and diversity as being secondary, phenomenal and sensitive. The paradox is that globalization has just revived the interest in identities and the protection of cultural diversity, balancing up somewhat these opposite trends and constitutive parts. The world cultural and linguistic diversity is one of the most intricate issues of philosophical and scientific thinking. It is a theme that globalization has put onto today's agenda and has placed on it a geopolitical significance, given the leveling influence of cultural industries and the tendencies of cultural hegemony. Am encompassing report by UNESCO entitled *Investing in Cultural Diversity and Intercultural Dialogue* (2010) includes an impressive corpus of statistical data, references and interdisciplinary syntheses on this problematic. Knowing other cultures, ruling out any ethnocentric and intolerant stands, sizing up again the relationship between "we and the others", the role of education and media system, the protection of the world cultural heritage in all its variety, and the non-conflicting management of cultural diversity are valued to be landmarks for building up our future. The message carried out by this key document is that cultural diversity should be defended as a humankind asset in the face of the biased tendencies leading „to the homogenization of cultural models, values, aspirations and lifestyles, to the standardization of tastes, the impoverishment of creativity, uniformization of cultural expressions." (UNESCO, 2010, p. 27).

The perception of identities from intercultural perspectives

The changes brought about by globalization have fuelled up the processes of acculturation, of hybridization of cultures and lifestyles, while, at the same time, boosting the cross-cultural researches and studies, interested in the knowledge and explanation of the cultural differences. National identities are in no way absolute and homogeneous, instead they manifest themselves as complex and relative entities. Although they hold on as sustainable structures, keeping up some defining elements, identities resize and redefine themselves over time, following the influences they absorb and the interactions they are part of. Consequently, we need a comparative and intercultural perspective analyzing cultural

identities not as isolated entities *per se*, but as open structures, resulting from many-faceted past and present interactions, as an inter-relationship phenomenon, as „knots" inserted into a broad network. By their object of study, cross-cultural researches are positioned within the paradigm of cultural relativism, on the problematic axis of the relationship between „we and the others." Intercultural approaches focus on the dynamic relationships between peoples and cultures, on how they change each other through a long cohabitation and mutual influences.

Of course, the interactions among peoples and societies are a universal phenomenon, and the world's great historians, from Herodotus to Toynbee, have naturally embraced the implicitly geopolitical intercultural perspective. Nonetheless, today, in the era of global interconnection (of the *inter-net*), when the level of key processes is not „national" but „global", cross-cultural approaches are essential to explain the widespread transfer of models, styles and symbolic assets among cultures (Demorgon, 2002, p 323). The French thinker Jacques Demorgon's project on „the intercultural history of societies" is seminal and deserves an in-depth debate.

Let us also add that cultural identities depend now more than ever on the image they build up within the communicational space. The cross-cultural experience involves a mental exercise based on our systematic perception through the other's eyes and the attempt to grasp the other's expectations toward us. As actors involved in intercultural communication situations, we are called to learn the cultural codes coming from our partners (or our opponents), who often nourish different beliefs and attitudes on basic life issues. Intercultural experiences enrich us spiritually, open up new horizons of understanding the world and compel us to have a comparative assessment, helping us to better know our own identity. In the postmodern world, under the pressure of new forms of communication and media culture, our identity is part and parcel of the image the others have about us. In brief, an intercultural approach means „above all, an ongoing endeavor to see things from the other's (cultural) point of view" (Lewis, 2005, p 365). A demanding task, nonetheless a more achievable goal would be to combine the images provided by the outer and inner eye, in an attempt to accommodate these mutual assessments.

These issues are pervasive and instructive to better grasp the intricate relationships between *the identity* of a national culture and its *image* within the space of other cultures. These relationships share many perennial aspects and mechanisms, but they also reveal certain specific characteristics in the age of the Internet and Facebook. The Romanians and the Romanian culture encounter a chronic image deficit, and the Romanian intellectuals from Cantemir to Cioran were aware of it and voiced it in dramatic tones. Even nowadays, following our EU integration, our identity carries on a predominantly negative image in the Western media system devices and the European public opinion. An extended image crisis eventually shows an identity crisis as well.

The cross-cultural approaches help us understand also the mechanism through which the others build up their image about our identity. As a matter of fact, the theories on intercultural communication are implicitly theories on cultural differences. The anthropologist Edward T. Hall (1914-2009), the founding father of cross-cultural studies, developed a complex theory about the factors that differentiate cultures and grant them identity. Of great interest today is also the theory of Geert Hofstede who developed a series of indicators and an effective methodology aimed to determine the similarities and differences among cultures.

Keen to explain the problematic nature of Romanian identity, the Romanian thinkers have been particularly interested in the theme of cultural identity, and to this end they have formulated encompassing theories and analyzes, some as Western extensions, others tacitly or explicitly in disagreement with them. In the Romanian space, the most far-reaching theory on cultural identity belongs to Lucian Blaga, who developed during the interwar period the concept of stylistic matrix, a similar concept to *the cultural pattern* developed by American anthropology. A pride of place should be also given to Mircea Vulcanescu (1904 – 1952), an author who ushered in an analysis of Romanian identity by studying the particular meanings certain philosophical concepts acquire in the Romanian language. His studies on this topic can be integrated into the wider orientation of cultural and linguistic relativism. Of course, other Romanian thinkers would also deserve to be mentioned for their contribution to the analysis of cultural identity. A systematic research would point out the common elements these identity models share, despite that they were developed by authors belonging to so different cultural contexts. In this text we shall formulate some brief considerations and suggestions that could guide a comparative approach to the topic under study.

The iceberg model and the „reading" of cultural differences

Our starting point will be an insightful remark made by Mircea Eliade in 1935, according to which the foreigners judge us by our *visible* behavior and not by our „*unfathomable*" soul inspiriting the Romanian cultural creations. „Still, this Romanian soul is not known and actually is of no interest across the borders. Foreigners judge us by the people who lead us, by they who represent us abroad (...). The truth is that everyone is bound to take into account only the values that can be communicated, values used or disseminated by the political and spiritual elites of a nation (...). It is stupid to cry out that we are only known by our mistakes. We are known by what we show to others". (Eliade, 1990, pp. 92-94). Therefore, the others' image about us is based on perceptions whose object are obviously the noticeable realities: behaviors, gestures and expressions made in the external and domestic public space, in the ways of working and speaking, artifacts, the street scenery and spectacle, including the artwork and also in a thousand mundane details of life. The assumption is that these surface realities translate or „express" the hidden soul of a culture, and the external observer will cross by intuition the distance from the outer to the inner aspects of a society and national culture.

By this distinction between noticeable and invisible aspects, Eliade's text outlines the iceberg metaphor, frequently used today in many areas. The similarity between culture and the iceberg is found, in various wordings, with many theorists of culture, mainly of intercultural communication, starting with E.T. Hall. According to him, „All of culture is complex system of extensions" (1981, p 40), which appears as a stratified reality on various levels. Just like the iceberg which is sunk about 90 percent under water, culture has a massive and complex "hidden dimension", which is invisible to the external observer while the native members of that culture are „unaware" of. Using the metaphor of the iceberg, Hall believes that „above the floating line" are the visible aspects such as behaviors, practices, tools, rituals, gestures, ways of speaking, protocol rules and „below the floating line" would be beliefs, values, attitudes, mind-frames, world visions, implied symbolic meanings. When we come into contact with a new cultural space, we first notice the surface aspects, then gradually as

you get familiar with the symbolic norms and codes of the new social environment, we come to better understand the deeper and invisible components of that culture (meanings, visions, beliefs, values, mind-frames).

This is the „reading" path a foreign observer (either a simple tourist or an anthropologist) takes as he steps into the universe of a new culture: from the outside to the inside, from the surface to the depth, from expressions to meanings. Hall postulates a close correlation between the two components of culture, considering that the visible aspects of a culture are expressions of the collective unconscious structures (p. 24). Educated at the famous American anthropological school, Hall marked the specialized literature with a series of concepts and indicators that differentiated cultures according to the importance of non-verbal language and the contextual communication acts (high-context cultures and low-context cultures) and the attitude towards time: monochronic cultures and polychronic cultures. The monochronic-type cultures are where people carry one kind of activity in a unit of time, in which what matters are the observance of deadlines and the agenda set in advance, the punctuality at meetings, the brevity and rigorousness of messages, the efficiency of verbal communication and not the contextual elements.

The iceberg model is also found with other theorists of culture and intercultural communication. For instance, Geert Hofstede believes that we can make an analogy between the programs running on a computer and the culture of a social community. He defines culture as „collective mental programming" (software of mind), through education and socialization, a phenomenon that results in the development of different ways of thinking and feeling, which distinguishes social groups and communities (Hofstede, 1996, p.21). Hofstede proposed five „dimensions" or indicators that can determine the differences among cultures: 1) the distance from the power; 2) the preferences for individualistic or collectivist values; 3) the preferences for values associated with masculinity (competition, confrontation and personal affirmation) or femininity (collaboration, consensus, harmony); 4) the way people relate to situations of risk and uncertainty; 5) orientation with respect to time, the long or short term planning.

Factors, values and attitudes with identity significance

The criteria used by E. T. Hall and the dimensions proposed by Geert Hofstede to mark the differences among cultures are also found with Romanian authors, in slightly different wordings. For instance, Lucian Blaga argues that space and time representations and the preference for certain values are instrumental in defining a culture. The Romanian thinker developed a new concept in order to explain the identity of cultures: the stylistic matrix. Cultural creations carry a symbolic, universal function, but at the same time, a stylistic mark, namely a specific physiognomy that differentiates them. The stylistic aspect is given by a set of factors rooted in the peoples' collective unconscious structures. These „abysmal" factors (for instance, the iceberg metaphor) imprints its shape on cultural creations and explain the cultural differences among societies, nations and historical epochs. The main factors making up the stylistic matrix of a culture would be: the spatial and temporal horizons of the unconscious, the prevailing axiological accents, the meanings conferred to time, movement, history and human destiny, the preference for certain values (be them typical and general, particular and individual, elementary and organic) (Blaga, 1985, pp. 175-180).

The idea of stylistic matrix is an original theoretical construct developed by the Romanian author. It can be used as an effective tool in the comparative research on cultures. For example, Blaga achieves an in-depth analysis of the differences between Catholicism, Orthodoxy and Protestantism from a cultural and stylistic viewpoint. Thus, Catholicism is the outcome of the encounter between the universalist message of Christianity and the stylistic matrix of Roman culture. Hence the importance Catholicism attached to the idea of state and the values associated with the idea of institution: discipline, order, authority, hierarchy, the church seen as an institution, as God's state on earth. Catholicism was animated by the legal spirit, by an offensive attitude, by universalist and imperialist tendencies. In exchange, Protestantism was born from the encounter between the Christian spirit and the Germanic peoples' matrix, an environment in which the central place is given to individual freedom and not to authoritarian and institutional structures. Protestant religious life is dominated by problematization, by an inner restlessness and a keen sense of rational duty. Orthodoxy crystallized in the Eastern European environment and stands apart by its emphasis on organic categories („life, earth, nature") and the values and attitudes that bind together community life.

From another perspective, Mircea Vulcănescu opened up a new research direction on cultural identities through the analysis of the distinctive features of languages. His underlying assumption was that the connotative and hidden meanings of the words in a language shelter a particular vision of the world. According to him, these meanings are imprinted on the „language pattern" and „the structure of expressive symbols", in other words, „onto thinking moulds the words were carved upon" (Vulcănescu, 1994, pp. 164-165). Therefore, in the Romanian language many philosophical categories acquired relatively different meanings as compared to the Western thinking: the ideas of existence, essence, space and time, the specific meanings of expressions referring to disjunction and negation, the relation between real and possible, between necessity and chance. Following these insightful analyses, the author argues that "at the roots of the Romanian concept of being lies the supremacy of the virtual over the actual", the missing pragmatic attitude towards life, the absence of absolute negation, of the idea that some matters are imperative. In other words, even in the face of limit-situations, the Romanians have the feeling that everything is remediable, that nothing is lost forever (pp. 130-133).

The conclusion I would like to emphasize is that the theories developed by the Romanian thinkers on cultural identity show correspondences (similarities and differences) with Western paradigms, so that comparative analyzes are mandatory. In some cases, the sources of inspiration are easily documented, in others we have to do with minor theoretical adjustments and contributions made by the Romanian thinkers, nonetheless with interesting applications and analyses on local issues. In other cases, not so many, the Romanian thinkers carried through systematic researches and developed original theoretical models on cultural identity. Unfortunately, their ideas and theories are less known, since they have not benefitted from a professional promotion on the market of the European philosophical and social ideas.

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CHALLENGES OF COMMUNICATION IN THE DIGITAL ERA: BUILDING A NEW PARADIGM

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Abstract: The generalization of interpersonal, but also of media communication, and the emergence of multiple possibilities of assertion in the public sphere, in the context of a pronounced demassification of the public, imposes rethinking the approach strategies employed in an analysis. Surpassing the postmodern stage also requires reestablishing, if not a paradigm, then at least an interrogation framework. Developing a philosophy of digital communication becomes imperative, out of the need to rebuild and adapt the tools of investigation. From my point of view, we can identify at least three fields of research. The first one targets the way information is gathered and edited. The second one refers to the new features of the message in the global communication society. The third field imposes a strong reflection on new media ethics. In what follows we will outline a few directions of analysis, starting, however, from elements of traditional communication. The numerous approaches of present-day cybermedia and cyberspace are oriented towards (1) Defining, mapping and investigating the field in its general characteristics; (2) Establishing the specificity of each field. Media communication is a manifestation framework of this type, bringing numerous challenges. In the analysis of changes that have occurred in the field of media communication, on a traditional level, we notice the prevalence of studies regarding the distribution of journalism products, i.e. public relations. In our study, we mainly approach the more difficult and more specialized stage of information gathering. In this activity as well, the technological offensive is powerful, though less obvious.

Keywords: digital media, information gathering, media platforms, cyberspace, media sphere, new communication.

Over-mediatization and lack of ostentation

For almost two centuries, ever since the classics in this field began studying the sociology of public opinion, the interaction between (mass) media and its public has been investigated in its most diverse forms, with enormous benefits. However, little-researched epistemological, sociological, and pragmatic matters are dealt with in this segment of investigation into the path of information from source to communicator (journalist and editor). The fact that research regarding this path of old and new media communication is rather irregular and sporadic has a baffling effect. At least as compared to studies dedicated to the other communication sector, stretching from the press institution to the recipients of media products.

There is a conviction that digital media, in its current form, favors and imposes a focus on the relationship between media institutions and the public. Koljonen, Raittila and Väliverronen (2011) find that: „The burning question for all editorial offices is: how to maximize one's target audience on all publishing platforms without compromising any individual platform's performance?" Also, the economic crisis has brought heightened competition among media institutions, putting additional pressure on journalists. Nevertheless, the authors then focus on sources and the relationship between these and journalists, thus contradicting, to a certain extent, the claim that exclusive attention is given to mediation, to transmission of journalistic products to the public. With regard to information gathering, Koljonen, Raittila and Väliverronen (2011) would show how some inconsistencies have created negative reactions. They refer to an armed attack which took place in a school. Authorities released precise data only hours later, a time interval during which, under the

pressure of informing in the field of digital media, journalists called on different sources, including minor students. The victims' relatives and surrounding residents also criticized authorities, for not allowing them to carry out the mortuary rituals and pray in peace.

The journalist's good degree of information, as well as that of the public he/she serves, is founded on a fair and efficient process of information gathering. The expansion of digital media and a high degree of technological and media convergence stimulates researchers to focus on this segment too, found at the beginning of the communication (information) process. The effects (and shortcomings) noticed upon reception, when the journalistic products reach the public, have direct causes in the unseen, i.e. in the process of finding, acquiring and editing data. In order to revitalize the circuit of professional communication, certain academic programs have emerged, capable of exploiting the particular field of journalistic mediatization in the context of digital explosion (Diakopoulos 2010 and 2011). As Pavlik explains (2013), we are standing in front of computational journalism or CAR (Computer-Assisted Reporting), as technology is present along the entire path of communication: information gathering, organization and sensemaking, communication and presentation, and dissemination and public response to news information.

Involvement and needs in media space

The behavior of digital or cybermedia users, as we wish to name this complex field of new communication in postmedia or in intermedia, is also very important. One can notice two already underlined features: 1) the public, in a general sense, no longer exists; one speaks of publics, some of which are often interested in highly specialized fields; 2) the studies are mostly focused on the interrelationship between the media institution and the public, and less on that between sources and journalists. However, an approach from a meta-communication perspective, given by intermedia, allows new observations on user behavior. Each of us enters the digital communication sphere with certain needs and specific purposes. Thus, we are part of one or several large categories of users, whether we are placing contents or just accessing already existing ones. I have already mentioned that my intention isn't to focus my research on the impact of data on the public and on its behavior; however, a few points of reference on this information and entertainment section are important in order to understand the topic.

Placing various media products on websites and altering existing ones can be carried out by anyone, amateur or professional. Non-professionals' access on many platforms is limited to certain sections (comments, for instance) and provided under safety conditions. Professionals can only access websites they work for or with which they have a collaboration agreement. Under these circumstances, one can see that it is not that easy to post in the online space information or products of higher complexity. There are sites that can host anything, but trust in these is low. In serious organizations, any content from users is assessed and verified before it can be mediatized. Numerous digital publications have sections where one can post contents directly, with minimum filtering. Here we refer to comment sections, forums or what is known as the Reader's Corner. Here, interventions are made after data is introduced, eliminating improper formulations.

The degree of user involvement is manifested between two extremes, which need highlighting: 1) a remarkable degree of involvement, implying very active individuals. They post often, join debates, provide information, make comments and offer suggestions; 2)

individuals with minimum activity resumed mostly to observing. They introduce contents quite rarely. Between these limits there are very many users with different degrees of involvement. The users who lurk make up an interesting category. Schneider, von Krogh and Jäger (2013) conducted a consistent study on what they named „lurking behavior", the behavior of those lurking in online communities. This is a less studied field, regarding people with extremely varied interests. The authors seem to understand this behavior more as observing and minimum socializing, and not necessarily in the sense of a hunter studying his/her prey, of a predator.

Points of reference and meanings in postmedia

The term postmedia needs to be understood, in accordance with the evolution of terms such as postmodernism, post-history or post-industrial, but not as a new stage following media, but as part of a process of the transformation of media. It also signifies a stage of reflection on what was before and present-day manner of configuration. The term metamedia could also be useful, possessing the advantage that is suggests, by referring to metaphysics, the establishment of a field of investigation capable of analyzing the evolution, the content and the issues of mass communication. It also stands close to metalinguistics, a term which Roman Jakobson uses to individualize one of the functions of language. The term metamedia can be employed as an instrument of work in the context of the bulkiness and uncertainty of postmodernism, which postmedia explicitly refers to. Ramsey E. Ramsey (2006: 685), noticing this confusion generated by the semantics of postmodernism, would suggest the concept of post-metaphysics, though this is not necessarily clearer... Jensen (2011) sets the term metamedia apart for the technological part of communication, outlining the tools that make it possible, such as the computer and the cellular phone. This terminological diversity is a challenge for communication, as it threatens to restrict it and render it unclear through the multitude of often contradicting terms.

Nevertheless, we stay with the concept of postmedia, precisely in order to avoid increasing terminological and methodological confusions. Relating to it can be antithetical, in the sense that one can relate to mass communication in a critical manner, in the way it was discovered and harnessed in modern society. In this case, the critical analysis is fixated on the evolution of mass media, investigating the field according to its components, to its inner functioning (the type of organization developed), as well as its external efficiency, i.e. the evolution in the social system served. There is also a type of relating to this in the direction of actual media - postmedia continuity. Everything builds a history, in which the constituent parts are integrated, nevertheless maintaining individual features. Thus, the paradoxical situation is revealed, in which the emergence of radio, and, to some extent, of television, would not undermine the activity of the printed press. The latter would have peak moments (reflected in an increased circulation) during the inter-war period, as well as in the years following World War II. The three media directions would have separate histories, but would interfere with each other due to common procedures. Information seeking, editing from a neutral point of view, as well as presenting quality entertainment would remain a priority. The audiovisual, during its first decades of activity, would provide a dimension adequate to the culturing function of the press, a function subsequently maintained, though less obvious today, as it is outrun by the exacerbation of entertainment.

New media is a term with a rather long history behind it. It would be used in order to understand two relatively distinctive media contexts.

In a first sense, new media refers to those changes of paradigm through which researchers in the field have made distinctions in the stages of press evolution. The criteria were chosen according to evolutions in technology, science and society. One can identify old and new media according to the role played by certain events that have brought about radical changes. Thus, the status of the press would differ before and after the French Revolution (1789-1791). The role of the telegraph in transmitting information (the first half of the 19th century) would impose another periodization. People also spoke of new media after the introduction of the rotary press and of the linotype machine with molten lead (second half of the 19th century), as well as after the arrival of radio and television systems. After World War II, they would even speak of *new journalism*, seen as a change in editing journalistic materials, with a higher degree of subjective involvement on the authors' part.

Currently, the term new media maintains its historically preserved meaning of detachment from the old press, but also gains new features. Nonetheless, the main meaning attributed today to new media is that of cyberspace communication, in the electronic environment. Other terms suggested, less known and less used, but which are able to better reflect the field of contemporary press, are online media, digital media or electronic media. In a first sense, one can agree that among the three terms there is a very high degree of overlapping, as they define the same domain. There are, however, significant differences. Two gradations are necessary here. Thus, digital or electronic media covers more than online media, due to its storage capacity on mobile support devices and due to offline work options. At the same time, online media bears connections to social media, which only partly behaves as professional press in the classical sense. Electronic media also includes computer memory, offering the possibility to work offline. The main feature of online media is its capacity to instantaneously transmit in continuous connections, in permanent flows of data and information. Therefore, online media can be seen as an important constituent part of electronic media (Szabo 2013).

Editing and reception strategies

Based on a few criteria we can establish a few fields of defining and understanding new and older media. Here, the adjective "new" is fundamental, because, depending on the meaning given to novelty, one can establish a first criterion, i.e. the historical criterion.

From a historical point of view, any old media was at some point new. Diachronically, we define a few areas of inclusion: 1) general relating to technique and technology. The press, the telegraph, the photocopying instruments, the telephone, the possibility for long-distance data transmission, all represent innovations of general social character, but with specificity in mass-media; 2) the specific mass-media technical evolution. This is related to point 1), however, certain elements can be identified regarding the revolution of the movable letterpress, of the mechanical press, underlining the role played by the linotype machine with molten lead or the rotary press. The emergence of radio and television constitutes another feature of new media in relation to the classical media of the time; 3) the evolution of journalistic genres and of the types of publications. Diversification was gradual, by separating the informative elements from those pertaining to education, literature or entertainment.

Specialization and diversification can be noticed in the occurrence of waves in the cheap press, often associated with flows of tabloidization. The invasion of the specialized press makes up a separate chapter; several magazine eras can be identified; 4) evolution in concept and design. This translates into an enlargement of publication formats and an increase in the number of pages, into the use of new paging techniques, into a change in the attitude towards titling (titles would become larger). This would be followed by reducing article dimensions and enlarging the font, in parallel with a much greater attention given to image. With radio and TV, techniques of enhancing the dynamism in news broadcasts would be employed, and with the increase of broadcasting time, a revolution in entertainment would be achieved.

Synchronically, from a present perspective, new media can be seen as separate from the historical evolution described above. Communication in cyberspace is the mechanism that defines new media in this sense, and the elements of conjunction are named internet (with important components such as www or the e-mail) or digital media. One can quickly notice that, although a synchronic approach, media communication in cyberspace already has a history. The starting point can be traced back to 1989-1990, to the activation of the first network links (www), but also back to the year 1994, of internet expansion, following the creation of the Mosaic search engine. Naturally, there are voices claiming, based on certain arguments, the existence of a new electronic media in 1969, beginning with the ARPANET project. This calls for a discussion on what one understands by digital media, a collocation identifying the synchronic new media. Our field of analysis is based on two meanings: 1) digital media as a new model for press, as a specific domain along with the printed press, radio and television. It does, however, use elements from the classical environments and develops them in the electronic environment; 2) digital media as toolkit for classical media, in which case it takes part in fulfilling the purposes of these organizations (newspapers, magazines, radios and TV), outlining their specificity, without being separately outlined. There is also a difference between new media seen as electronic media and online media. It is obvious that electronic media has a much ampler history, beginning with the first magnetic recordings. These were carried out more than a century ago, beginning with gramophone records, and continuing with magnetic tapes for cassette players and magnetophones after World War II. These were later followed by data storage devices for computers, from various types of flexible disks, to the optical disk, and all the way to the increasingly sophisticated memory sticks and hard disks that currently allow the storage of large amounts of data, in parallel with an ample card industry.

Actors in the media sphere

New media also calls for a discussion from the perspective of the professional criterion, i.e. who carries out a press activity and how, who communicates in media, and how. Again, there are two possible approaches.

Who are the people who make journalism in the new media system? Apart from media professionals, the field of mass communication is populated with people who manifest themselves from a media point of view, sometimes quite powerfully (Szabo 2013). We identify the large category of outsiders, individuals who have rather influential sites or blogs. For few of these do the rules of journalism represent a priority in the activity carried out. There is also a specialized category, represented by the diverse range of citizen journalism.

These are people who militate for an idea or a cause, many of them coming to know the techniques of the genre quite well. They are not journalists in the classical sense, where, probably, few would cope, but they possess all the necessary skills to carry out their work in their field. Naturally, they differ from the mainstream journalists, who act on the basis of balance and impartiality (at least theoretically!), whereas, citizen journalists do not set out to hide their militancy, the fact that they fight for a well-defined purpose, considered to be of public interest. Citizen journalists can be professionals who have joined the fight with an aim, using all the means available, even those rejected by journalists. The category of outsiders, of non-professionals (Lasorsa 2012) is much wider and includes all those who are involved in the media process, particularly in digital media, however, without possessing the skills of a journalist, nor the necessary ethical points of reference.

What are the changes that have occurred in the way journalism is made from the perspective of this profession's standards? Here we refer to people qualified as journalists, in the sense that they have an attribute or several attributes that define the profession: they have specialized training, a certain professional experience, they work in an editorial office or have a collaboration agreement for a longer period of time, or they possess a work badge issued by a professional organization or by a media institution. An opinion which seems to gain popularity among the public, as well as among specialists (media analysts) refers to lowering standards. The reasons are several: 1) the poor training of the employees of media institutions; 2) fewer employees, meaning that those who remain have to cope with multiple tasks; 3) errors occurring as a result of working under pressure, under conditions of fierce competition; 4) the large volume of data, which can no longer be efficiently managed; 5) the incapacity to verify all available sources, particularly electronic ones; 6) the pressure put on by non-professional competition (social media), that imposes rather raw, emotional subjects and approaches; 7) the need to maintain and win over the public's interest, by offering information, and particularly entertainment, of a poorer quality.

The role of technology in new communication

Another dimension is represented by new media (often also digital media) as seen in its relationship to and in its overlapping with multimedia. This latter term is characterized here as a field of communication equipment, ranging form the mobile phone to the tablet, and from the computer to the satellite. Here we also identify two categories, depending on the location of the media institution. Transmitting messages by phone has undergone a continuous process of perfecting ever since its invention, just as technical innovations have enabled a better transmission of radio and TV signals. Then we stepped into the digital era and witnessed the unprecedented development of internet communication. A closer look reveals a different degree of visibility on the two parts of the path of information from the source to the public.

Publishing, i.e. the activity describing selling the printed materials or broadcasting journalistic products (radio or television), has always had a greater visibility in the public sphere. The press has often been judged based on the way disseminated products (pertaining to information, education or entertainment) are received, their quality often bearing different meanings in the eyes of the public, of researchers and journalists. During the past decades, new media, seen as technology, has offered the possibility to transmit journalistic products of

higher technical quality. The signal is disseminated faster and without numerous and ample distortions, therefore making it better. Media organizations have made outstanding efforts in order to have access to such technologies. Beginning with the classical TV or computer screen, today these are not only integrated, but also assimilated to other devices (already mentioned: mobile phone, tablet). Yet, all of these are not specific to mass communication alone, understood in the professional sense, but to other related human activities, such as social media. The diversity of context was accurately captured by researchers in this field: "Citizens of this information age are provided with a plethora of opportunities not only for accessing information such as news, but also for producing and sharing such information themselves" (Westlund 2013).

However, important changes have also occurred on the path of information from the sources to the journalist and from the journalist to the editorial office. Another ingredient is represented by technical innovations emerging in media organizations, in the process of information editing and preparing final products for publishing. During the 1877-1878 war, Romanian journalists copied the news written by hand and posted on the door of the Ministry of War. Others they received by telegraph, but the stations were located quite far from the battlefield. Things have evolved over time, but the paper and pencil have remained the journalist's basic tools. However, new (digital) media has also changed the manner of work regarding information gathering and processing. Mobile phones, and later laptops, meant the first stage in what Westlund (2013) coined mobile media. Internet access later followed, allowing the diversification of the manner of work. Thus, journalists could transmit increasingly elaborate journalistic products, i.e. text, sound and image. The images are photo images, as well as video images, which are extremely dynamic, requiring an adequate technology. Also, media communicators were exempted form certain trips, being able to access sites belonging to various institutions from the editorial office or from the comfort of other locations. In 2010, Groening described the way in which the mobile phone was evolving toward the media platform status, becoming an efficient instrument for receiving TV broadcast signals. Thus, an important mutation was occurring, as the TV was "taken out" of the private space of home. This transfer into the public space was also noticed by the author in the history of the cellular phone per se, initially used exclusively for private talks. Subsequently, it reached the impressive development we see today. In this context: „The adoption of cellular phones as television platforms presages a changing role for television in the public/private divide" (Groening 2010). After only two years, the digital media explosion would be extraordinary, and the cellular phone would become one of the instruments for promotion, along with the others previously mentioned. Not only the role of television would change, but the transfer of elements belonging to the private space into the public space would also continue, with or without the assent of those involved.

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THE IMAGE OF AN ORGANIZATION PROVIDING SOCIAL SERVICES REFLECTED IN MASS-MEDIA

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Abstract: In this paper we draw a link between social representations theory, well-known in French literature in the field of social thought, with the term "public image", operational in the field of communication, marketing, politics, fashion. Based on the public images typology divided into two categories, depending on the audience addressed, as internal and external images, we present a study of an organization providing social services in Mureş County. Our objective is to analyze its external image, based on monitoring information from different types of media channels during the year 2013. A good image, respectively a good reputation was reflected in positive media appearances, confirming the idea that the image is the one that triggers evaluation processes in the psychic structures, aimed at obtaining the views and then beliefs about a social object.

Keywords: social representations, public image, social services, mass-media, image analysis.

1. Delimitări conceptuale

Conceptul de *reprezentare socială* este considerat esenţial pentru abordarea problematicii imaginii sociale în literatura francofonă psiho-socială şi în ariile latine dar mai puţin în literatura anglofonă. Teoria reprezentării sociale îşi are rădăcinile într-un concept durkheimian, dar interesul pentru reprezentările sociale a fost declanşat abia de scrierile lui Serge Moscovici, începând cu teza sa de doctorat din 1961 (http://psihologiesociala.uv.ro/?file=psihologie-sociala/reprezentarile-sociale). Înainte de a explicita acest concept, vom lămuri conţinutul procesului reprezentării.

1.1. Procesul reprezentării

În viziune clasică, este un proces psihic secundar, însemnând construirea imaginii obiectului în absenţa acestuia (Popescu-Neveanu, p.617). Reprezentarea, în calitate de imagine mentală, este destul de liberă faţă de sistemul de referinţă perceptiv, putând fi construită în circuitul raţional al gândirii şi în planul fanteziei, printr-o combinatorică nelimitată.

Caracteristicile procesului reprezentării sunt precizate de S. Moscovici: a reprezenta un lucru sau o stare nu înseamnă a o repeta sau a o reproduce, înseamnă a o reconstitui, a o retuşa, a-i schimba configuraţia (Moscovici, p.46). Structura fiecărei reprezentări apare dedublată, având două feţe indisociabile: faţa figurativă şi cea simbolică. Reprezentarea dă sens oricărei figuri şi oricărui sens, o figură (Moscovici, p.53). Astfel, reprezentările nu sunt fundamentate exclusiv pe informaţii aduse de stimuli, ci depind de experienţa şi mentalitatea subiecţilor. Sunt modele interiorizate ale obiectelor şi fenomenelor, motiv pentru a ortografia termenul ca re-prezentări (Pruteanu, p.224). Ca paşi psihologici, se situează după stimularea senzorială, organizarea şi interpretarea informaţiei, dar înaintea conceptualizării.

1.2. Reprezentările sociale

Sunt modalităţi de redare, în imagini intuitive şi în termenii interacţiunii, a unor fenomene, procese, evenimente sociale (Dicţionar de psihologie socială, p.211). Nu se rezumă la nişte copii ale realităţii, fiind rezultatul valorizării, remodelării mentale. Termenul se originează în conceptul lui Durkheim „reprezentări colective", ce înglobează aspecte mitice, ştiinţifice, ideologice, sunt reproduceri mentale ale socialului.

Reprezentarea socială (RS) în abordarea lui S. Moscovici

A califica o reprezentare ca fiind *socială,* înseamnă a opta pentru ipoteza că ea este produsă, generată în mod colectiv (Moscovici, p.63). Totuşi, autorul apreciază că nu este suficientă stabilirea agentului care o generează, adică a afla *cine* o produce, cât a şti *pentru ce* este produsă. Funcţia specifică este de a contribui la procesele de formare a conduitelor şi de orientare a comunicării sociale, dând sensul calificativului „social" pentru o reprezentare (Moscovici, p.64).

Dimensiunile RS sunt considerate a fi: informaţia, atitudinea şi câmpul de reprezentare sau imaginea (Moscovici, p.59). Procesul construcţiei RS este explicitat de Moscovici ca incluzând două etape (apud Nicolau, pp.302-304):

- Obiectificarea: transformarea noţiunilor în imagini;
- Ancorarea: inserarea acestor elaborări în ansamblul categorial existent.

RS este o construcţie socio-cognitivă, este o cale de apropiere a lumii concrete. Ea nu presupune o ruptură dată între universul exterior şi universul individului/grupului (Neculau, p.298). RS are o textură psihologică autonomă şi o specificitate imprimată de societate şi cultură. Statutul ei este acela de producere de comportamente, raporturi, reacţii la stimuli exteriori.

În sinteză, reprezentările sociale sunt înţelese de Moscovici ca un ansamblu structurat de valori, noţiuni şi practici relative la obiect, aspecte sau dimensiuni ale mediului social, un sistem socio-cognitiv (Neculau, p.299). Delimitările între reprezentări colective (RC) şi reprezentări sociale (RS) vor fi redate în Fig.1.

Diferenţieri	**Aspecte comparative**
Structurale	RC se impun ca fapte sociale imposibil de disecat, de pătruns. RS sunt realităţi cu structură internă, cu legi specifice de funcţionare
Dinamice	RC e entitate statică, dincolo de indivizi. RS e supusă mişcării, transformării, evoluţiei.
Între concept-fenomen	RC este considerată un concept. RS e mai degrabă un fenomen social palpabil, real.
De omogenitate - eterogenitate	RC este un conglomerat, amalgam de sentimente, credinţe, din ştiinţă, religie, tradiţii, sentimente ale unor grupuri/popoare. RS are caracter omogen şi unitar, prin topirea în creuzetul social.
Dimensiunea modernităţii	RC îşi au originea în preistorie, sunt încremenite, acţionează ca o *ceaţă*. RS sunt creaţii ale societăţii contemporane, nu s-au stabilizat.

Fig. nr.1 Tablou comparativ RC – RS

Sinteză după Neculau, pp.296-297.

În 1994 J.Cl.Abric a oferit o definiţie a RS ca „viziune funcţională a lumii ce permite individului/grupului să dea un sens conduitelor, să înţeleagă realitatea prin propriul sistem de referinţe, deci să se adapteze, să-şi definească locul" (apud Nicolau, p.299).

Organizarea internă a RS, conform viziunii structuraliste a lui Abric, include:

Nucleul central, care *d*etermină semnificaţia şi structura RS, e normativ, este stabil, coerent, independent de contextul social, determinând memoria colectivă.

Sistemul periferic, ce reprezintă partea concretă, vie a RS; e funcţional; are rol de ilustrare şi adaptare a RS la context, ancorarea ei la realitate.

Funcţiile pe care Abric le atribie RS sunt următoarele: funcţia de cunoaştere, funcţia identitară, de orientare şi justificativă.

RS face ca existenţa să fie ceea ce credem noi că este sau, că trebuie să fie. Obiectul RS nu are valoare în sine, ci una atribuită de subiect, care-i dă semnificaţia.

După părerea lui M. Bergman, e imposibil de a determina dacă reprezentările sociale sunt fundamentul valorilor, a ideilor şi practicilor sau dimpotrivă, acestea dau naştere reprezentărilor sociale (Bergman, p.78). Reprezentările sociale formează un sistem care transformă ceva necunoscut în ceva cunoscut, ce naşte valori şi atitudini (Idem, p.81)..

1.3. Imaginile sociale

Reprezintă reflectarea în conştiinţă a realităţii ori a ficţiunii, pe baza senzaţiilor şi a filtrării informaţiilor. Sunt reflexul intern al unei realităţi exterioare, copie, conformă în spirit, cu ceea ce se găseşte înafara spiritului. (Moscovici, p.35). Imaginea este parte componenta a reprezentarii sociale, elementul ei stabil, nodul central (Halic, Chiciudean, p.6). Imaginile sociale sunt considerate expresii sintetice ale reprezentarilor oamenilor.

Reprezentarile si imaginile organizează cognitiv mediul social, servesc la întreţinerea unor raporturi intre grupuri. Reprezentarile şi imaginile sociale *sunt principii generatoare de luări de poziţie, atitudini.*

2. Rolul şi faţetele imaginii sociale şi studierea acestora

2.1. Rolul imaginii

Imaginea este cea care declanşează procese de evaluare în structurile psihice ale individului, îndreptate spre obţinerea opiniilor şi apoi, a convingerilor legate de un obiect social (Halic, Chiciudean, p.5). În structurile psihice au loc procese care pun în mişcare mecanisme implicite, ce fac să se diferenţieze/să se asemene opiniile şi convingerile indivizilor, respectiv imaginea lor despre un anumit obiect social.

Buna imagine sau *reputaţia* organizaţiei este considerată cea mai importanţă avuţie a acesteia, un veritabil capital intangibil (Hannington, p.3), iar managementul reputaţiei face obiectul unor întregi tratate, precum cel al lui Roger Haywood (2005).

2.2. Imaginea internă/externă a organizaţiei

Organizaţiile şi membrii lor emit semnale în mediul extern. Semnalele conţin informaţii relevante despre starea de functionare a organizaţiei şi despre calitatea (măsura) realizării funcţiilor specifice. Semnalele emise de organizaţie se clasifică în două categorii (Halic şi Chiciudean, p.7):

a. Cele emise deliberat – anume propuse a fi emise în mediul extern, cu scopul de a-l schimba şi modela, de a-l face mai putin ostil sau de a obţine o anumita decizie de certitudine din partea mediului.
b. Cele emise implicit – din care se pot desprinde informaţii implicite.

Totodată, imaginea organizaţiei, a firmei sau corporaţiei este legata de percepţia şi comportamentul publicului/consumatorului, dar şi de managementul organizaţiei/firmei. Există de fapt două feluri de imagini:

- Cea pe care o are *managementul* şi personalul firmei şi care este legată de cultura organizaţională (incluzând calitatea obiectivă a prestaţiei, organizarea activităţilor, stilul de management, competenţa personalului firmei, structuri şi roluri în organizaţie etc.);
- Cea pe care o are sau şi-o formează utilizatorul prestaţiei (depinzând de calitatea pe care o percepe *consumatorul,* comportamentul consumatorului, situaţia generală de pe piaţă etc.).

În consecinţă, o organizaţie generează, inerent, mai multe imagini:

- unele care sunt rezultante ale unora dintre informaţiile pe care le generează (produce),
- unele sunt rezultatul capacităţilor de procesare a informaţiilor care se raportează la organizaţie, ale procesatorilor ce le receptează.

Aşadar, din aceste considerente multiple, se poate vorbi de *imaginea internă şi cea externă* a unei organizaţii sau firme.

2.3. Studierea imaginii sociale

Referitor la imaginea socială a unei organizatii, se studiază aparitiile mediatice sau opiniile oamenilor, iar rezultatele se consideră relevante pentru reprezentările lor. Investigaţiile sunt de tip statistic. Prin analiza statistică se obţin interpretări deducţii cu referire la caracteristicile imaginilor.

3. Reflectarea mediatică a imaginii externe a Fundaţiei Alpha Transilvană (FAT)

În contextul problemelor generate de transformările socio-economice din România după 1989, de tranziţia la economia de piaţă, criza economică, destructurarea sistemului de asistenţă socială, organizţiile nonprofit au asigurat servicii sociale, care anterior erau în responsabilitatea statului, găsind chiar o nişă de activitate (Ţigănescu, p. 41). Ţinând cont de gruparea instituţiilor de asistenţă socială în două categorii, respectiv unele cu responsabilităţi în sfera asistenţei sociale şi altele specializate în acest domeniu (Buzducea, p.139), Fundaţia *Alpha Transilvană* se înscrie în a doua categorie.

Lucrarea de faţă are *scopul* de a pune în discuţie imaginea externă a acestei organizaţii non-profit, a cărei activitate constă în furnizarea de servicii sociale în Judeţul Mureş.

3.1. Prezentarea organizaţiei

Fundaţia Alpha Transilvană este o organizaţie fondată în anul 1992, cu sediul în Tg.Mureş. Imaginea prin care se auto-caracterizează este aceea de a fi o instituţie neguvernamentală, umanitară şi de caritate, necondiţionată politic, etnic, rasial şi religios, cu scop nepatrimonial, de ajutorare a persoanelor cu dizabilităţi de ordin fizic, psihic şi social şi a altor categorii de persoane aflate în dificultate. Deşi cererea de servicii sociale e presantă, iar atributele calităţii sunt pe deplin îndeplinite, strângerea de fonduri din perspectiva că un set de servicii corespunde unor nevoi ar fi o concepţie simplistă (Vlăsceanu, p.131). Construcţia bugetară nu s-a rezumat la donaţii, deoarece „donatorii sunt fluctuanţi în generozitatea lor”, fiind necesară multiplicarea surselor de finaţare (Idem, p.132). Activităţile au fost concepute pe multiple paliere, iar finanţarea a fost asigurată prin parteneriatul public–privat. Acest tip de parteneriat „este recunoscut din ce în ce mai mult ca o soluţie pentru rezolvarea cu succes a unor probleme de interes comunitar, public” (Lambru, p.12).

Fundaţia se bucură de o bună reputaţie prin calitatea serviciilor şi profesionalismul personalului. Programe derulate de FAT:

I. PERSEVRENŢA şi IMPULS

a. Program de prevenţie şi intervenţie timpurie,

b. Program ambulatoriu de recuperare pentru copii cu dizabilităţi neuro-psiho-motorii,

c. Centrul de Zi de îngrijire şi recuperare a copiilor cu dizabilităţi neuro-psiho-motorii.

II. Programul ATRIUM

a. Servicii de pregătire şi integrare pt muncă pentru tineri,

Servicii de informare şi evaluare,

Servicii de dezvoltarea abilităţilor de muncă,

Servicii de medierea locului de muncă.

Proiect EMA – Eficienţa Muncii Asistate

b. Servicii de socializare şi timp liber,

c. Program de voluntariat.

III. Programul START

Educaţie timpurie: Clubul Copăcel, Bebe Bălăceală, Edu Club;

Training-uri parentale;

Gimnastica postnatală mama şi copilul.

IV. Activităţi de ECONOMIE SOCIALĂ

Bucătăria Alpha şi Patiseria Jan Gerssen

Magazinele Filantro.

3.2. Metodologia studiului

Obiectivul a vizat analiza de imagine pe baza apariţiilor media pe parcursul unui întreg an - 2013.

Ca instrument metodologic, s-a realizat monitorizarea modului în care se reflectă această imagine pe diferite canale de comunicaţie, de către Departamentul de relaţii publice.

Culegerea datelor: perioada de culegere a informaţiilor a fost ian.- dec.2013.

Ca tehnici de analiză a conţinutului am folosit analiza frecvenţelor (absolute şi relative) şi analiza tendinţelor. Analiza frecvenţelor a constat în determinarea numărului de apariţii ale unităţilor de înregistrare în sistemul categoriilor de analiză. Analiza tendinţei porneşte de la analiza frecvenţelor, urmărind să pună în evidenţă orientarea/atitudinea pozitivă, neutră sau negativă a emiţătorului.

3.2. Constatări

Total apariţii FAT: 218 (190 în Mureş, 24 regional, 4 naţional)

Media apariţiilor / săptămână: 4.15.

Situaţia apariţiilor mediatice pe luni calendaristice, în anul 2013, e redată în Fig.2.

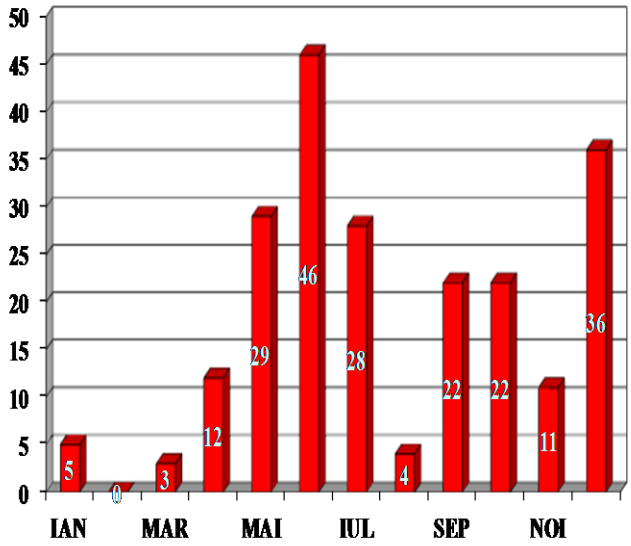

Fig. Nr.2. Imaginea apariţiilor mediatice lunare – 2013

Prezentăm situaţia apariţiilor media pe instituţii de presă şi categorii de canale în judeţul Mureş.
Total apariţii tv: 68.

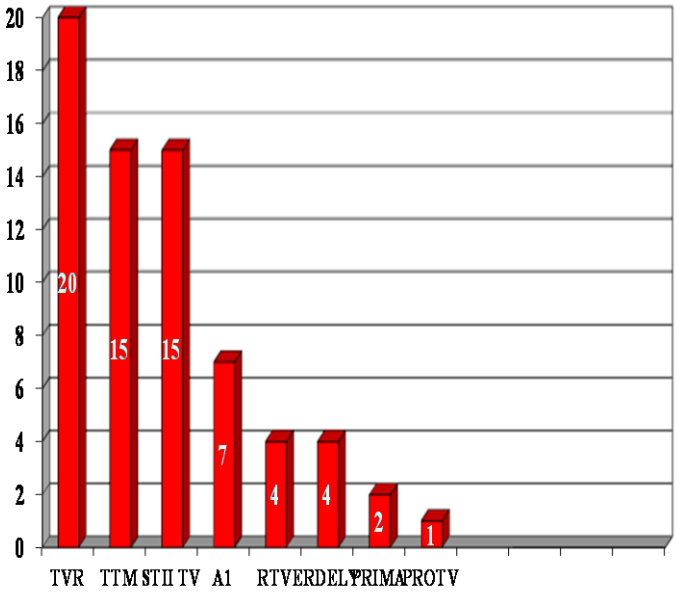

Fig. nr. 3 Distribuţia apariţiilor TV pe posturi din Jud.Mureş

Total apariţii radio: 31.
Total apariţii în ziare tipărite: 69.

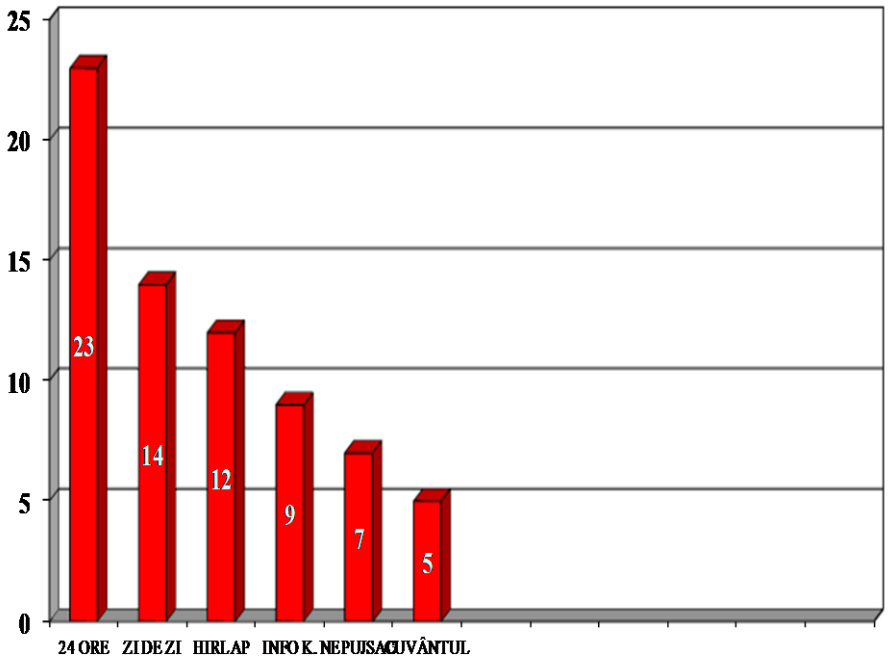

Fig. nr. 4 Distribuţia aparţiilor în ziare tipărite din Jud.Mureş

Frecvenţa aparţiilor media, în Limba română a înregistrat un număr de 175, iar în Limba maghiară 43.

Situaţia privind vizibilitatea programelor derulate şi, a organizaţiei în general, este redată în Fig.5.

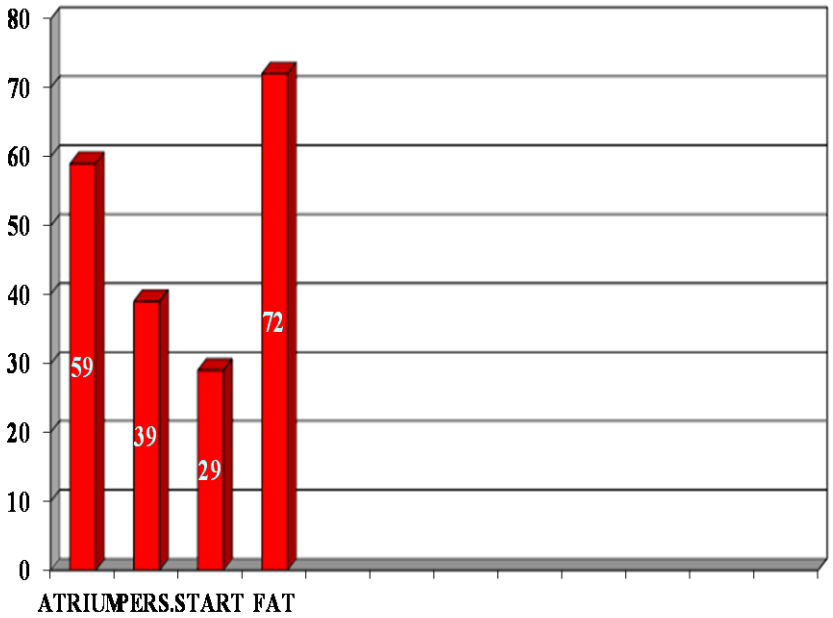

Fig. nr. 5 Distribuţia referirilor la programe derulate: Atrium, Perseverenţa, Start şi la FAT

Privind Programul ATRIUM, 25 din 59 apariţii se referă la proiectul EMA (Eficienţa muncii asistate).
Informaţii suplimentare:

- Ziua cu cea mai mare vizibilitate a FAT a fost 10 septembrie 2013 (datorită conferinţei de presă).
- Cel mai mediatizat eveniment al FAT: conferinţa de presă din 10 septembrie (22 de titluri de presă)
- Parteneri media strategici:
    - 24 ore mureşene,
    - Radio România Tîrgu-Mureş,
    - Info Kids.

Ca dovadă a bunei imagini sociale a organizaţiei, toate apariţiile mediatice au fost pozitive sau neutre. O singură ştire, la Realitatea TV, a avut un enunţ echivoc privitor la voluntariat.

4. Concluzii

Lucrarea noastră a pornit de la definirea unor concepte, pentru ca apoi să analizeze similitudini si delimitări între ele. Teoria RS a fost dezvoltată de S.Moscovici, prin reevaluarea unui concept „uitat", introdus de E. Durkheim - *reprezentarea colectivă*. Reprezentarea socială apare ca un concept al viziunii interdisciplinare: al psihologiei sociale, comunicării, sociologiei.

Pornind de la idea că imaginea, ca nucleu al RS, este cea care declanşează procese de evaluare în structurile psihice, îndreptate spre obţinerea opiniilor şi apoi, a convingerilor legate de un obiect social, rezultă necesitatea concentrării eforturilor în construcţia propriei imagini a oricărei organizaţii.

Partea aplicativă a constat în analiza imaginii Fundaţiei *Alpha Transilvană*, furnizoare de servicii sociale, pe baza monitorizării apariţiilor în mass-media. Buna reputaţie sau imagine a acesteia s-a reflectat în apariţiile pozitive mediatice, care la rândul lor au amplificat imaginea pozitivă, realizând un aşa zis *cerc virtuos.*

Capitalul de imagine este indicat să devină o preocupare constantă, care să aducă plus de valoare în organizaţii.

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LIVIU REBREANU'S ACADEMY ACCEPTANCE SPEECH

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Abstract: The fundamental characteristic of the epideictic discourse is the clear-cut attitude towards the subject and, if it comes to promoting it in a high scientific forum, it is suited to praises to the ancestors, emphasizing their spirit of nobility, value and worthiness. Admitted to the Academy in 1939, after a series of delays, Liviu Rebreanu would deliver, a year later, on May 29th 1940, his famous speech, Praise to the Romanian Peasant, bringing well-balanced and well-deserved praises to our anonymous ancestor: the Romanian peasant of all times, the very equivalent of the Romanian people. The answer to this speech belongs to philosopher Ion Petrovici, who identifies- in the new academician's energy and profoundness of reflection- the virtuous, determined and penetrating spirit of the Romanian peasant.

Keywords: Rebreanu, epideictic discourse, Ion Petrovici, Romanian peasant spirit

Discursurile de recepţie în Academie sunt încadrabile *genului epidictic*, iar ca şi atitudine se pretează *variantei laudelor* aduse atât noului admis în înaltul for ştiinţific, cât şi înaintaşului din care acesta se revendică din punct de vedere spiritual; *timpul acţiunii de referinţă* este cel prezent, iar succesul evenimentului în sine, care este, trebuie să precizăm, unul de *mare nobleţe*, duce la impresia de propulsare a acestuia într-un *prezent continuu.* Aşa se face că acest gen de discurs nu îşi pierde, practic, niciodată actualitatea.

Tradiţia manifestărilor oratorice româneşti de nivel academic a fost inaugurată odată cu discursurile lui Duiliu Zamfirescu (*Poporanismul în literatură*, în 1909), Nicolae Iorga (*Două concepţii istorice,* în 1911), Barbu Şt. Delavrancea (*Din estetica poeziei populare*, în 1913) şi Simion Mehedinţi (*Caracterizarea etnografică a unui popor prin munca şi uneltele sale*, în 1920), fiind continuată cu discursurile prezentate de Octavian Goga (*Coşbuc*) şi Mihail Sadoveanu (*Poezia populară*, ambele în 1923), pentru ca, mai apoi, câteva decenii mai târziu, seria marilor discursuri de recepţie înregistrate în aula Academiei Române să culmineze, cu cele susţinute de Lucian Blaga (*Elogiul satului românesc,* în 1937) şi Liviu Rebreanu (*Laudă ţăranului român,* în 1940).

Candidatura lui Liviu Rebreanu la Academie a fost însoţită de dezgroparea mai vechilor acuze aduse scriitorului. Ca şi Lucian Blaga, cu câţiva ani mai înainte, a întâmpinat tot felul de adversităţi, unul dintre marii lui obstrucţionişti fiind chiar savantul Nicolae Iorga. O primă tentativă, la 18 mai 1938, când este admis doar la nivel de secţie, eşuează în plen, fiind întâmpinat cu eticheta „trecutului tenebros".

Mâhnit de refuzurile întâmpinate în lumea academică românească scriitorul întocmeşte şi trimite, în cursul anului 1938, mai multe copii ale vechiului său articol „Un ultim răspuns" (publicat în *Adevărul*, din 23 aprilie 1931), pe adresa adversarilor săi declaraţi, în urma cărora atacurile din *Neamul Românesc,* instrumentate de însuşi Nicolae Iorga, încetează iar Sadoveanu întocmeşte un referat de primire deosebit de favorabil, arătând că „realismul său, luciditatea sa purced dintr-o inimă dreaptă şi blândă."[1] Procedura este reluată abia peste un an, la 20 mai 1939, când prozatorul are ghinionul ca raportorul său, Mihail Sadoveanu, să

[1] Adrian Dinu Rachieru, *Pe urmele lui Liviu Rebreanu*, Editura Sport-Turism, Bucureşti, 1986, p. 236

absenteze, fiind plecat cu treburi urgente la Iaşi, încercarea soldându-se cu amânarea votului. Totuşi, câteva zile mai târziu, pe 25 mai, acelaşi an, plenul Academiei îl alege pe Liviu Rebreanu membru activ al secţiei literare la al treilea tur de scrutin, cu o majoritate de 19 voturi pentru şi 14 împotrivă. În cadrul aceleiaşi şedinţe a fost respins Nechifor Crainic. „S-a isprăvit cu emoţiile academice, notează Rebreanu în jurnalul său. Ieri (27 mai 1939 – *n. a.*) am participat întâia oară la şedinţa solemnă prezidată de rege, pentru comemorarea bătrânului Carol I. Am fost îmbrăţişat la propriu şi la figurat de noii mei colegi. După discursuri, regele a coborât în incintă şi cel dintâi la mine a venit şi, dându-mi mâna, mi-a zis: *Fii binevenit între noi! Te felicit din toată inima!* Pe urmă, când am rămas în şedinţă intimă, Motru mi-a ţinut o cuvântare caldă şi măgulitoare, recunoscând că chemarea mea vine cam târziu, dar să n-am nici o amărăciune, căci numai copacii mari, care se ridică deasupra, sus de tot, sunt bătuţi de vânturi..."[2]

Admis în Academie fără înaintaş, ca şi în cazul lui Lucian Blaga, care rostise, în 1937, celebrul său discurs *Elogiu satului românesc,* Liviu Rebreanu avea să aducă în discursul său de recepţie, din 29 mai 1940, intitulat *Laudă ţăranului român,* o laudă cumpătată şi îndreptăţită, chiar dacă nu şi „abilă", cum singur o spune, alegând să evidenţieze „pe cel mai umil *român*". Dar a făcut această alegere tocmai pentru că ţăranul era sursa tuturor binefacerilor din societatea românească de atunci: „Munca şi suferinţele lui îmbogăţesc pe asupritorii lui", în timp ce „el e destinat să rămână veşnic gol"[3] Dacă în viaţa altor popoare ţăranul a avut un rol mai puţin semnificativ, „pentru noi însă e izvorul românismului pur şi etern", ţăranul român fiind echivalentul, spune Rebreanu, al „omului român."[4]

Momentul apariţiei ţăranului în istorie este greu de stabilit, mai ales într-o Europă sălbatică, bântuită de neamuri migratoare şi războinice, preocupate exclusiv de creşterea animalelor şi de vânătoare, nu de lucrarea pământului – fiind vorba de strămoşii „naţiunilor mari şi mici de azi". Iar cum istoricii nu pot deduce, prin metode ştiinţifice, misterul istoric al plămădirii neamului românesc, prozatorul susţine că el poate fi dezlegat printr-o explicaţie foarte simplă: prin chiar această îndărătnică statornicie a ţăranului român între aceleaşi hotare, căci, acesta, spre deosebire de nobilii şi neamurile bogate din Apus, nu a părăsit niciodată locurile lui de baştină, nici chiar în vremuri de restrişte, deoarece el nu avea ce pierde, nici „unde să-şi mute sărăcia" şi, „smuls de pe ogorul lui, ar fi fost osândit să piară ca un arbore smuls din rădăcini."[5] Discursul prozatorului se apropie de meditaţia blagiană din *Elogiu*, mai ales în pasajele unde scrie despre „un sentiment straniu de adoraţie şi de teamă" al ţăranului român faţă de ţarina sa natală, care i-a modelat, de-a lungul veacurilor, sufletul şi întreaga lui fiinţă, astfel încât „pământul acesta parcă nici nu poate produce decât români."[6] Vieţuirea ţăranului în strânsă legătură cu pământul, de unde ţâşneşte în lumină rodul trudei sale, dar unde se odihnesc de veacuri şi milenii oasele strămoşilor săi, a avut drept consecinţă o învârtoşare a dragostei lui de pământ şi chiar mai mult decât atât – ea este liantul mirific al întemeierilor de ţară: „România actuală cu Dacia de odinioară sunt congruente nu numai în

[2] Liviu Rebreanu, *Jurnal II,* text ales şi stabilit de Puia-Florica Rebreanu, addenda, note şi comentarii de Niculae Gheran, Editura Minerva, Bucureşti, 1984, p. 174
[3] xxx, *Discursuri de recepţie la Academia Română,* ediţie îngrijită, prefaţă şi documentar de Octav Păun şi Antoaneta Tănăsescu, Editura Albatros, Bucureşti, 1980, p. 282
[4] *Ibidem*, p. 283
[5] *Ibidem*, p. 284
[6] *Ibidem*

privinţa configuraţiei geografice, dar şi a configuraţiei etnografice...”[7] Aceasta este şi explicaţia continuităţii şi autohtoniei româneşti, în viziunea lui Liviu Rebreanu. Cuminte şi aşezat, trudind vreme îndelungată retras din istorie, neamul românesc nu este nici mare creator de cultură, dar, nefiind războinic, nici distrugător al acesteia, şi, pentru că „viaţa popoarelor liniştite se petrece mai mult în subsolul istoriei,” prozatorul subliniază că el se numără printre cele mai liniştite neamuri din câte a cunoscut omenirea.[8] Cum este greu de explicat modul în care s-a plămădit un popor în creuzetul istoriei, Rebreanu face următoarele aprecieri cu iz antropologic, nu însă fără o undă uşoară de ironie: „Chimia etnologică n-a ajuns şi nici nu va reuşi să pătrundă şi să fixeze într-o formulă cu repetiţie misterul formaţiei unui popor nou din două sau mai multe vechi. Dacă s-ar fi descoperit reţeta, în vremurile acestea de produse sintetice, s-ar fabrica poate şi popoare în serie pentru soluţionarea sau complicarea conflictelor internaţionale. Sunt însă numai anumite epoci şi împrejurări când se realizează, între popoare îndelung convieţuitoare, osmoza de naţiune nouă.”[9]

Făuritor, limpezitor şi continuator al limbii române, care a evoluat în mod cert pe fondul unei „limbi ţărăneşti”, Rebreanu îl laudă pe ţăranul nostru pentru „prospeţimea pitorească şi colorit”, pentru „ritmul vieţii mişcătoare”, pe care le imprimă limbajului, constatând că „limbile prea culturale, ajunse la completă maturitate, devin rigide, abstractizante, mecanice (...), se artificializează, ajung a fi organisme moarte – ca limba latină, greacă, ebraică...”[10] Statornic şi conservator, ţăranul român nu a vorbit niciodată limbi străine, numai româneşte, indiferent unde s-ar fi aflat: fie în provinciile istorice, unde trăia alături de minoritarii unguri sau saşi, fie la graniţă şi peste graniţă, în regimentele imperiale; uneori campa prin străinătăţi, scrie Rebreanu, şi „când cineva i se adresa într-o limbă străină, răspundea invariabil *nu ştiu,* din care pricină unele corpuri (de armată – n.a.) erau chiar poreclite *nu-ştiu-reghiment.*”[11]

Credinţa în Dumnezeu, plămădită din dogme, precepte creştine, dar şi din unele superstiţii păgâne – este modelată de viaţa ţărănească şi rezumă în ea „concepţia de viaţă a ţăranului român, resemnarea şi încrederea lui în dreptatea divină”, constituind chiar „suportul lui moral.”[12] Proaspătul academician conchide că „ţărănimea română a fost ursită să conserve rasa, pământul, limba şi credinţa noastră”, ceea ce „înseamnă că ea este întruchiparea tuturor virtuţilor şi energiilor româneşti.”[13]

Modul molcom al ţăranului de a se manifesta în profesia sa „sezonieră”, muncind fără prea mult elan, se datorează, spune prozatorul, faptului că el, în timpul istoric, „a trebuit să muncească pentru alţii, fără răsplată, fără speranţă şi fără bucurii”, lenea şi delăsarea sa constituind reacţii firești, pe deplin justificate, sub aspectele invocate.[14] Aşa şi-a organizat el mereu viaţa, înconjurat de sărăcia materială care, însă, „nu exclude(a) bogăţia sufletească.” Rebreanu vorbeşte de un antagonism vizibil între satele şi oraşele noastre, aceasta şi pentru că târgurile româneşti, devenite „oraşe”, nu poartă amprenta specificului naţional, iar

[7] *Ibidem*, p. 285
[8] *Ibidem*
[9] *Ibidem*, pp. 285-286
[10] *Ibidem*, p. 286
[11] *Ibidem*, p. 287
[12] *Ibidem*, p. 288
[13] *Ibidem*
[14] *Ibidem*

„comunicarea" dintre ele nu se realizează în ambele sensuri: „Pe când ţăranul român dă oraşului tot, civilizaţia orăşenească îi oferă numai sarcini şi fraze goale."[15]

Înviorat de vântul idealurilor de libertate şi democraţie, care a animat popoarele Europei în epoca modernă, când s-a trezit, peste noapte, posesor al buletinului de vot universal, „ţăranul analfabet şi nemâncat, oropsitul de ieri, s-a pomenit deodată tiran prin procură."[16] Aş spune că Liviu Rebreanu avea perfectă dreptate, atunci, căci şi în zilele noastre acest fenomen cunoaşte aceeaşi tristă faţetă: urmaşii ţăranilor noştri de ieri sunt ademeniţi în maniere dintre cele mai primitive, la urne, iar voturile le sunt cumpărate pe mărunţiş şi pe promisiuni de nimic!

Prozatorul îl mai vede pe ţăran şi în postura de „îndreptar al culturii naţionale", în special prin revenirea scriitorilor la izvoarele limbii şi ale folclorului, fenomen întâmplat, mai ales, prin Alecsandri, Eminescu, Creangă şi Coşbuc, când „colaborarea dintre românul cel mai modest şi poetul cel mai mare a fixat linia generală a originalităţii literare româneşti."[17] Criticând *pseudomodernismul*, practicat mai cu sârg de către scriitorii proveniţi de la oraş, Rebreanu laudă „spiritul autohton zămislitor de valori universale" şi constată că „literatură fără ţară nu există, cum nu există plantă fără pământ."[18]

Pledând pentru îmbunătăţirea condiţiilor de trai ale ţăranului, ca unul ce a suferit şi a sângerat abundent în istorie, el arată că această metamorfoză trebuie înfăptuită „nu prin fraze şi hârţoage, nici prin pomeni şi făgăduieli deşarte, ci printr-o educaţie nouă", aleasă, menită să-i asigure o muncă mai rodnică, o viaţă mai umană şi o soartă mai dreaptă.

Rebreanu îşi încheie discursul în spirit de solidaritate cu ţăranul român: „Suntem şi vom fi totdeauna neam de ţăran. Prin urmare destinul nostru ca neam, ca stat şi ca putere culturală, atârnă de cantitatea de aur curat ce se află în sufletul ţăranului. Dar mai atârnă, în aceeaşi măsură, şi de felul cum va fi utilizat şi transformat acest aur în valori eterne."[19]

Se pare că, astăzi, suntem foarte săraci spiritualiceşte, deoarece am rămas fără ţărani!

În răspunsul său, filosoful Ion Petrovici apreciază că noul academician „şi-a ales un alt obiectiv pentru laudă, un înaintaş, în felul lui, şi dânsul: pe marele rezervoriu al neamului nostru, pe ţăranul român."[20] Sesizând capacitatea ţărănimii noastre de a zămisli „aşchii de gândire pătrunzătoare", filosoful nu poate să nu recunoască persistenţa unei relaţii pline de promisiuni în raportul naţional-universal, remarcând că „înţelepciunea maximelor ţărăneşti, adeseori uimitoare, îşi are în general valoarea ei, în măsura în care au reuşit să încorporeze viziuni asupra adevărului etern şi universal valabil..."[21] În romanul *Ion,* deşi afectat de „puţină pâclă apăsătoare," Petrovici vede „un roman social puternic, care a dezlănţuit, după succesul său, o producţie febrilă de romane."[22] Este vorba, desigur, dacă rămânem la bibliografia rebreniană, de publicarea altor două capodopere – *Pădurea spânzuraţilor* şi *Răscoala*.

Prozator viguros şi realist, „duşman instinctiv al artificiilor care deformează realitatea şi-i dau... un aer fals sau convenţional", calitatea principală a scrierilor lui Rebreanu ar fi

[15] *Ibidem*, 289
[16] *Ibidem*, p. 290
[17] *Ibidem*, p. 291
[18] *Ibidem*, p. 292
[19] *Ibidem*, p. 293
[20] Liviu Rebreanu, *Jurnal II*, p. 317
[21] *Ibidem*, p. 318
[22] *Ibidem*, p. 320

aceea că „zugrăveşte viaţa aşa cum este", filosoful fiind impresionat de „abundenţa şi revărsarea vânjoasă a inspiraţiei" sale, neavând nimic în comun cu artiştii exagerat de migăloşi, semănând mai degrabă cu un titan care „dezrădăcinează mulţime de stejari pentru a alcătui dintr-înşii bârnele uriaşe ale unei construcţii de ciclop."[23]

Discursul, răspunsul la discurs şi întreaga solemnitate de primire au fost difuzate la Radio, fiind ascultate de sute de mii de oameni şi stârnind ecouri în întreaga ţară, ceea ce îl face pe Rebreanu să-şi noteze, cu încântare, în *Jurnal:* „Efectul general a fost covârşitor. Felicitările m-au covârşit. Iorga zice că va propune să fie tradus discursul meu în patru limbi şi răspândit drept cea mai bună propagandă românească..."[24]

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[23] *Ibidem*, pp. 321-323
[24] *Ibidem*, p. 243

RETHINKING IDENTITY IN THE AGE OF GLOBALIZATION

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Abstract: The issue of identity has become one of paramount importance in the age of globalization whose most visible characteristic is the enhanced permeability of frontiers. The stability of nineteenth and even twentieth-century societies was accounted for by individuals developing their sense of belonging mainly in terms of their national identity, experienced as safe and secure within well-guarded national frontiers. The unprecedented opening of frontiers in the twenty-first century has facilitated the cultural encounter and made individuals rethink their identity and define themselves as the crossroads of various cultural forces at work in the contemporary society. Identity has become multifaceted and, with few, if any, exceptions, societies have turned into multicultural ones. The paper aims at offering insight into the various problems with which contemporary societies confront themselves in the global and globalizing environment when individuals act more across than within cultural borders.

Keywords: Globalization, frontier, identity, culture, cultural encounter.

"No one today is purely *one* thing. [...] Imperialism consolidated the mixture of cultures and identities on a global scale. But its worst and most paradoxical gift was to allow people to believe that they were only, mainly, exclusively, white, or Black, or Western, or Oriental. Yet just as human beings make their own history, they also make their cultures and ethnic identities." (Said 336)

In spite of the clear opening of frontiers that it presupposed, imperialism reinforced furthermore the borders which separated and delimited states and regions throughout the nineteenth and most of the twentieth century. That is why identity was primarily understood as national identity. Individuals developed their sense of belonging through ideals, beliefs and customs that they shared, or at least believed they did, within well-protected, often impenetrable, national or regional borders. Moreover, it was in and for this body of shared values that societies were deemed homogeneous and unitary, having clearly defined and, if need be, readily testable loyalties.

"National identity may […] be viewed as a species of cultural identity, differentiated from others by the political use to which the notion is put in claiming a right to separate statehood or other forms of autonomy." (Gilbert 36) It is constructed and consolidated through cultural icons whose main role is to create feelings of certainty and rootedness. "National anthems, flags, costumes and holidays, state rituals, national sports teams, pageantry, museums, heritage centres, buildings and monuments all help to create and sustain narratives about who we are and where we have come from." (Weedon 24) As markers of national identity, these icons were largely responsible for people's sense of security. With clear cultural identifications and territorial delimitations, nations were perceived and functioned as distinct entities, assumed to be homogeneous within national frontiers and thus incontestably different from any other entity.

At the heart of much of the nineteenth and twentieth-century systems lay the mentalities fostered by nation-states. We even dare say that such views and attitudes are still present nowadays and have a significant contribution to many of the clashes tormenting the contemporary world. This is because they lead to the world's harsh division into "us,"

members and citizens of a nation, and "them," anyone who is not of that nation, which implies a high conflict generating potential. Under the circumstances, diversity is hardly visible and definitely little welcome both within and outside nation-states.

The fall of the Berlin Wall could have, optimistically, made the world a more integrative space whose divide would eventually evolve into a much longed for unity. What has actually happened after the destruction of the Iron Curtain is, nevertheless, contrary to expectations. The new openness has turned into a major challenge for both individuals and societies. Frontier permeability invites mobility, while making people seriously consider whether "cultures actually exist as separate, pure, defensible entities" (Rushdie "March 1999: Globalization" 297).

The paradox at the heart of the contemporary world is that the more the visible frontiers have become crossable, the more the invisible ones have transformed into sometimes insurmountable walls. Cultural contact seldom ends up in genuine cultural commingling. The encounter with the Other is frequent, but little effective. We do not and, unfortunately, will not know the Other for who they really are. Instead of exhilarating us, the encounter makes us anxious and fearful, and fear creates walls, taller than the Wall had ever been. "We retreated behind smaller iron curtains, built smaller stockades, imprisoned ourselves in narrower, ever more fanatical definitions of ourselves – religious, regional, ethnic – and readied ourselves for war."
(Rushdie "Step Across This Line" 426-7)

Globalization, intrinsic to the contemporary world's constitution, has encouraged the mobility of individuals and cultural products to such extent that "[a]dulteration, impurity, pick'n'mix [are] at the heart of the idea of the modern, and [have been] that way for most of this all-shook-up century." (Rushdie "March 1999: Globalization" 297) Besides, it has turned "the migrant, the man without frontiers, [into] the archetypal figure of our age" (Rushdie "Step Across This Line" 415).

Cultural hybridity is the distinguishing feature of a world best definable as cultures in contact, "mélange, metissage mestizaje, the processes of blending and melding and change under whatever description, [being] facts of the world, facts of our condition" (Levy 7).

The effects of globalization are twofold. As a multi-dimensional force, globalization has a clear homogenizing power, likely to ensure the world's cohesion. At the same time, it represents, or at least it is felt as such, a threat to the unity of both national and individual identity. In either case, it has "its special contribution to the radical uncertainties of the current era" (Kennedy 8). Societies and individuals can no longer be understood other than in the context of globalization, as "[t]hese persistent experiences of global interdependence gradually change people's individual and collective identities, and thus dramatically impact the way they act in the world" (Steger 12). The feeling of certainty and cultural security associated with the sense of belonging to a nation-state, community, or family, turns into the anxiety and fear caused by travelling across frontiers and encountering the Other. "Globalization decisively unmakes the coherence that the modernist project of the nineteenth - and twentieth-century nation-state promised to deliver - the neat fit between territory, language, and identity." (Suárez-Orozco and Qin-Hilliard 3)

Both individuals and societies are culturally sensitive and everyone's significance largely depends on the cultural forces that converge in the making of one's identity. "[I] is not

clear that there is any sense to the notion of an identity which one has outside of a particular context. [T]here seems to be no identity one can give which somehow conveys who one is irrespective of the context." (Gilbert 6)

Identity can no longer be perceived as unitary and homogeneous, it has become increasingly complex and multifaceted. And this is mainly because individuals mean to the extent to which they do so in a particular cultural context and, perforce, through mirroring in the Other. Identity means being either here or there, sometimes neither here nor there. It implies a sense of belonging or being an outsider, in-group or out-group feelings. It is about security or vulnerability, inclusion or exclusion, adapting or misadjusting, mobility or immobility. In the contemporary context, identity is the complicated answer to a variety of questions. "How is the identity of any one individual created? In the creation of individual identity, what factors are salient and how do these factors interact? […] How far is identity fixed and stable? If identities do change, what factors are responsible for such change? How far is individual identity influenced by global forces?" (Holliday, Hyde, and Kullman 66) Certain is that identity represents the crossroads of cultural forces and it is always by relations within a culture that one facet or another of identity becomes significant and acquires proper relevance. Identity is even more problematic given that culture, in whose context it is defined, has become itself a highly complex issue.

Basically, there are two possible views of culture, which also account for our way of interpreting identity. The most frequent one, mainly valid throughout the nineteenth and twentieth century, is the essentialist one according to which "[t]here is a universal essence, homogeneity and unity in a particular culture" (Holliday, Hyde, and Kullman 2). By relating to a body of ideas and customs shared by the community people develop in-group feelings and conceive of themselves as distinct from any other group. It is mainly because they endorse these values that they consider themselves entitled to function as the only norm by which the other is always measured and judged. The essentialist view accounts for the world being mapped into geographically and culturally distinct entities.

The second possible view, non-essentialist, interprets culture as any social grouping with specific behaviours and activities. Culture is "a fluid, creative social force which binds different groupings and aspects of behaviour in different ways, both constructing and constructed by people in a piecemeal fashion to produce myriad combinations and configurations" (Holliday, Hyde, and Kullman 3).

The view adopted during the centuries preceding the twenty-first was essentialist par excellence, as it was highly convenient to think of the world in terms of more or less interconnected, yet homogeneous and independent, well delimited and thus defensible entities, able to include, dominate and control any other cultural configuration. Well drawn frontiers were of extreme importance for the proper functioning of the international space. This is the view of culture on which is founded the history of the Western world with the power relations inherent in imperialism, and to a certain extent of globalization later on. "This meeting of cultures in its various manifestations via colonialism, the slave trade, white settlement outside Europe, war, migration to the West and globalization, has involved relations of power, foremost among them attempts to dominate or assimilate others under the various banners of civilization, Christianization, modernization, progress and development." (Weedon 3)

The experience of World War I made some suspect essentialism had a high potential for conflict, insidiously containing the germs of war. There is, however, some new awareness that "though we look at the same things, we see them differently." (Woolf 119). Within the homogeneous, unitary cultures, diversity starts being visible.

World War II offered disastrous confirmation of the fact that cultures were far from being homogeneous and revealed heterogeneity and hybridity as the defining features of the emerging world. It is critical that individuals and nations should eventually understand that the world is interconnected and that survival depends on how willing people are to value difference and acknowledge that "[o]ne of the legacies of colonial history is the multi-ethnic, multi-cultural and racially mixed nature of contemporary Western societies." (Weedon 3).

Non-essentialism proves the view more appropriate for the cultural geography of the contemporary world. Unfortunately, there is plenty of evidence to the contrary. "No one can deny the persisting continuities of long traditions, sustained habitations, national languages, and cultural geographies, but there seems no reason except fear and prejudice to keep insisting on their separation and distinctiveness, as if that was all human life was about." (Said 336) It is, nevertheless, imperative that attitudes and mentalities should change and people accept that "no one culture/civilization is an unproblematic, integrated whole but rather is torn by historical tensions and differences" (Senghaas xi). This would permit interpreting identity within as much as across frontiers. The conflict resulting from the contact of cultures is likely to occur at home, as much as abroad, therefore within, as much as across national or regional frontiers. Moreover, in the age of globalization, "such clashes are more likely to occur within a culture/civilization rather than between two different ones" and "[…] facing these cultural conflicts within (western) civilization - rather than imagining an enemy 'from without' - implies active confrontation with processes of neoliberal global restructuring" (Senghaas xi-xii).

Societies have become explicitly multi-cultural, and as a consequence, the cultural encounters make identity a highly controversial issue. As a result, the question about an individual's identity, which could be answered straightforwardly if one strictly referred to the person's belonging to a homogeneous culture, such as a nation-state, turns into a very complex, complicated existential problematic. One can no longer simply be one thing. "Labels like Indian, or woman, or Muslim, or American are not more than starting-points, which if followed into actual experience for only one moment are quickly left behind." (Said 336)

The developments engendered by globalization require a significant change in our way of looking at culture. If in the nineteenth and twentieth century culture was almost exclusively associated with nation-states, in the twenty-first it has increasingly transcended national or regional boundaries. "[C]ulture does continue to be meaningful, if we can combine the earlier idea of culture as 'the way of life of a people' with a more contemporary concept of culture as 'the information and identities available from the global cultural supermarket'." (Mathews 1)

The cultural complexity of contemporary societies makes it impossible to continue viewing cultures as homogeneous, thus unitarily definable entities. With the decline of colonial powers, the empires' margins have exercised considerable pressure on the centre and societies, especially the Western one, have become more obviously multicultural. As a consequence, ethnic identities striving to locate themselves within the dominant culture start

being perceived as a serious threat to national identity. The hyphenated identities, however, problematic as they are for mainstream cultures, have hardly undermined the belief that culture is a monolithic construction. Ethnic identity, just like the national one, is still "based on the idea of a particular people belonging to a particular place." (Mathews 9)

In the context of globalization, a new type of identity has emerged, the identity of the migrant. It is not defined in relation to belonging to a particular place but "rather to the market in both its material and cultural forms" and, as a consequence, "in market-based identity, one's home is all the world." (Mathews 9)

The cultural supermarket is associated with mankind's long history of travel, of goods and ideas and it is in, or because of it that Virginia Woolf felt that "as a woman, I have no country. As a woman I want no country. As a woman my country is the whole world." (Woolf 234)

At present, identity construction presupposes the effort of reconciling two tendencies, one to formulate one's sense of belonging by reference to a nation-state, the other to define oneself in relation to the cultural supermarket. Tensions and anxiety may arise in the process of answering "How do we weave our senses of identity between the contradictory yet taken-for-granted propositions that 'you should cherish and protect your own nation and culture' and that 'you should be free to shape your life as you choose'?" (Mathews 11).

The individual simultaneously is citizen of a nation and denizen of the world, but identity is always defined through a constant process of mutual reflection between self and other. Depending on which definition of oneself is preferred, the world will be differently shaped and interpreted in terms of "us" and "them." The chance to make the world a liveable, conflict proof space resides in everybody becoming aware that "[i]t is more rewarding – and more difficult – to think concretely, sympathetically contrapuntally, about others than only about "us." But this also means not trying to rule others, not trying to classify them or put them in hierarchies, above all, not constantly reiterating how "our" culture or country is number one (or *not* number one, for that matter)."(Said 336)

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HYPOSTASES OF ROMANIAN-HUNGARIAN INTERCULTURAL DIALOGUE

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Abstract: The existence of interculturalism in Transylvania, we believe, needs no further demonstration, as it has been so deeply ingrained in the inhabitants' consciousness and in scientific research that it has almost become a commonplace. On the other hand, contacts between Romanians and Hungarians in this territory have been widely debated and approached to from various perspectives. Nevertheless, the interethnic and inter-linguistic relations between these two nations remain a current issue, especially since the two communities continue to interact with each other, influencing each other's lives.
The main aim of the present study is to outline a few hypostases of Romanian-Hungarian intercultural dialogue (mainly in Transylvania), insisting on the causes which have triggered and sustained Romanian-Hungarian relations or, on the contrary, have produced a rupture between the two communities; on the specific types of contacts between the two nations and its impact on the image construction of the Self and of the Other.

Keywords: interculturalism, national identity, alterity, folk and bookish contacts, (Romanian-Hungarian) bilingualism.

Cultura, înţeleasă ca „model de sensuri codificate în simboluri transmise de-a lungul istoriei, prin intermediul cărora oamenii pot comunica, îşi perpetuează şi îşi dezvoltă propria cunoaştere şi propriile atitudini faţă de viaţă" (Geertz 1973: 89), poate constitui o sursă deopotrivă de sinergie şi de conflict. Când *unul* se bucură de acceptare din partea *celuilalt* (oricare ar fi motivul), cel mai probabil, tendinţa este spre acomodare, adică o reacţie de convergenţă (Trudgill 1986: 2). În caz contrar, individul (sau grupul) va încerca să se disocieze cât mai mult cu putinţă de celălalt, mai ales în cazul în care *a fi altfel*, incluzând *a vorbi altfel*, devine intolerabil în sânul comunităţii (Sturtevant 1961: 26). Prin urmare, în funcţie de circumstanţe, alteritatea poate produce atitudini diferite, de acceptare, de reticenţă sau chiar refuz faţă de comunicarea de orice natură dintre grupurile în contact.

Astfel, nu numai limba poate constitui o barieră de comunicare, ci şi – lucru mai important – prejudecăţile, teama de *necunoscut*, reprezentat de Celălalt, etnocentrismul, favorizarea similarităţii în detrimentul diferenţei etc., factori ce pot rezulta o îngustare a imaginii celeilalte culturi şi în final o comunicare viciată la nivel intercultural. În ultimă instanţă, a fi capabil de a comunica la nivel intercultural presupune identificarea unor stereotipii[1] comportamentale faţă de care se cere dezvoltarea unor competenţe comunicative specializate. A interacţiona cu cineva dintr-o cultură diferită înseamnă şi recunoaşterea faptului că valorile din respectiva cultură nu capătă sens doar atunci când sunt transferate în cadrul nostru de referinţă (Hofstede 2005: 11), ci ele sunt valori (şi) în sine, respectiv pentru Celălalt.

Contactele populaţiilor româneşti cu cele maghiare de pe actualul teritoriu al statului român au o istorie îndelungată, cele două naţiuni (şi limbi) continuând să interacţioneze şi să

[1] Stereotipiile înţelese nu în conotaţia lor negativă, ci ca „idei sau afirmaţii împărtăşite de un grup privitoare la membrii unui alt grup sau la trăsăturile unei anume situaţii" (Webster Dictionary), ca ceva „care e considerat ca întruchipând sau conformându-se unui set sau tip de imagini" (American Heritage Dictionary).

se influenţeze reciproc. Cauzele care, de-a lungul secolelor, au determinat fizionomia acestor contacte sunt multiple, de asemenea şi formele pe care acestea le-au îmbrăcat. Migraţiile, colonizările, schimburile comerciale sunt doar câteva dintre variatele căi prin care s-au stabilit şi s-au menţinut raporturile româno-maghiare şi, implicit, prin care s-au exercitat influenţele interetnice şi interlingvistice. Mobilitatea indivizilor sau chiar a unor grupuri mai numeroase de oameni, atât români, cât şi maghiari, era determinată, pe de o parte de condiţiile externe, în special politice, pe de altă parte de nevoi interne, de ordin socio-cultural sau economic, eventual, influenţate de stimulii veniţi din afara comunităţii respective. În realitate, dialogul intercultural româno-maghiar are un caracter atât de variat, cu forme şi forţă atât de variabile, încât sistematizarea lor în cadre teoretice bine delimitate este aproape imposibilă.

Astfel, fără intenţia exhaustivităţii, ne propunem, în cele ce urmează, să discutăm raporturile româno-maghiare din trei perspective: (istorico-) politică, spiritual-religioasă şi lingvistică. După cum se va arăta, *politicul, religia* şi *limba* reprezintă dimensiuni-cheie care au modelat şi modelează în continuare contactele româno-maghiare, respectiv construirea imaginarului identitar.

De regulă, o comunitate se autodefineşte pe sine în contrast relativ sau radical cu o alta, etnicismul construindu-se pe trei piloni: „conştiinţa comunităţii de origine", „conştiinţa comunităţii de limbă" şi „conştiinţa comunităţii de destin" (vezi Rădulescu-Motru 1996). Primul reprezintă, în mod indiscutabil, un criteriu de demarcaţie pentru constructul identitar al oricărei naţii care, astfel, se disociază de celelalte etnii conlocuitoare. Această categorie a „comunităţii de origine" cunoaşte o aplicabilitate acronică, chiar dacă, în diferitele epoci istorice, guvernată de dezideratele şi de *spiritul veacului*[2], noţiunea 'origine' poate căpăta nuanţe diferite. Astfel, de pildă, identitatea culturii româneşti se edifică, în mod constant, pe temeiul descendenţei romane, iar substratul autohton dobândeşte o pronunţare când mai intensă, când mai slabă, determinată şi de poziţiile de defensivă sau, dimpotrivă, de ofensivă de pe care se răspunde la diversele situaţii. Constructul identitar maghiar, pe de altă parte, îşi găseşte resursele într-o origine, de altminteri neclarificată încă pe deplin şi fără echivoc, care adesea se confundă cu cântarea unei excelenţe nobiliare orgolioase, de sorginte medievală şi renascentistă, care îi impregnează şi o predispoziţie către lamentaţia unor vremuri de mult apuse şi către autocompătimire. Prin urmare, dincolo de apartenenţa la un neam prin descendenţa comună, conştiinţa comunităţii de origine presupune şi raportarea unitară la această descendenţă, modelată de memoria colectivă. Astfel, comunitatea de origine dă formă identităţilor naţionale şi, în acelaşi timp, le delimitează de altele.

Lucrurile nu se prezintă la fel de tranşante în cazul „comunităţii de destin". Fără îndoială că acest criteriu este decisiv în delimitarea entităţilor comunitare, nu este însă absolut, în sensul că acesta nu este cu totul impenetrabil. Destinul uneşte nu numai membrii aceleiaşi comunităţi identitare, despărţindu-i de membrii unei alte comunităţi, ci acesta poate uni, fie şi temporar, membrii unor comunităţi diferite care, astfel, se modelează raportându-se unii la alţii, mai ales în contextul coabitării.

[2] Înţelegem prin *spiritul veacului* modul în care secolul s-a gândit pe sine. Potrivit acestuia, preocuparea fundamentală atunci când se încearcă reconstituirea unei anumite perioade istorice o constituie nu evenimentele respectivei epoci, ci mai degrabă ceea ce a reprezentat crezul oamenilor vremii, cu alte cuvinte, acele „convingeri nemoştenite" ("uninherited thoughts", Badiou 2012: 3) sau modele de gândire, prin prisma cărora se poate evita contaminarea gnoseologiei cu judecăţi de natură etică.

La începuturile întâlnirii celor două popoare, fiecare dispunea, în mod firesc, de o tradiţie proprie[3], acumulată de-a lungul existenţei de până atunci. Un salt calitativ în modul de viaţă al ambelor popoare se realizează apoi o dată cu apariţia sistemului feudal. Forme şi instituţii ale orânduirii feudale vor fi introduse, mai întâi, în rândul maghiarilor prin forţa coroanei ungare şi, pe urmă, adoptate de către români sau impuse acestora de puterea politică maghiară. Perioada dominaţiei politice maghiare a avut asupra condiţiilor ambelor popoare unele repercusiuni care trebuie semnalate.

Situaţia elementului român transilvănean se remarcă, dintre toate, prin unele condiţii speciale. Deseori se subliniază, în acest context, *tragismul* situaţiei românilor ardeleni (Giurescu 1943: 33)[4] care, cuprinşi într-o formă de stat străină, cu o biserică predominant străină şi o pătură conducătoare străină, în mod fatal, trebuiau să se asimileze celor dintâi. Cârmuirea feudală din Ardeal, în frunte cu nobilimea maghiară susţinută de puterea centrală (exterioară) ungară, a dus apoi la nemulţumiri în rândul românilor, majoritatea iobagi. Cei care s-au putut ridica (în afara nobilimii de drept) din această situaţie mizeră au făcut-o, atraşi de interese materiale, prin aparentul ajutor din partea domnitorilor externi. Astfel, promisiunea înnobilării a atras o parte a românilor ardeleni în sfera maghiarimii, începându-se, astfel, un proces de *maghiarizare*[5], cu efecte inclusiv asupra limbii române. Deznaţionalizarea românilor ardeleni, petrecută concomitent cu conferirea de titluri nobiliari, a avut însă urmări mai profunde. Românii ardeleni nu numai că deprind limba maghiară, intră în rudenie cu nobili unguri, dar, o mare parte, vor trece la catolicism. Aceasta înseamnă, de fapt, o schimbare radicală în însăşi spiritualitatea acestora, cotitură cu atât mai importantă cu cât ea are loc într-o vreme când influenţa bisericii fusese decisivă. Pe de altă parte, situaţia precară a iobagilor români a dus la dese conflicte, culminând cu răscoale. Trebuie arătat însă că regatul Ungariei a creat o dispută nu numai cu românii, dar şi cu celelalte popoare înconjurătoare, românii nefiind singurii împinşi în iobăgie, majoritatea maghiarimii având aceeaşi soartă, cauzele profunde ale situaţiei fiind de natură politico-economică şi nu neapărat etnică, aşadar. În acest context, ungurii au luat parte, şi ei, alături de români, la aceste răscoale[6]. Interesele comune ale iobagilor, români şi maghiari, au stimulat şi au adâncit, totodată, cunoaşterea reciprocă. Apoi, marile schimbări produse în politica externă (ungară) de după 1526, se vor resimţi şi în rândul transilvănenilor. După era otomană, instaurarea dominaţiei habsburgice îşi va pune decisiv peceta asupra relaţiilor româno-maghiare. Ostilitatea unora faţă de ceilalţi se accentuează mai cu seamă începând de acum. Cu toate că o oarecare solidaritate populară se poate constata şi în perioada monarhiei, aceasta îşi va pierde treptat din vlagă. Românii au suferit o dublă oprimare, socială şi naţională, atât din partea

[3] Datorită existenţei unor concordanţe incomplete a convingerilor, dorinţelor, voinţelor etc., contactul dintre diferite grupuri a fost adesea văzut ca produsul unei „lupte" (Bally 1926: 30), ca produsul istoric al forţelor sociale care are loc, în general, în condiţii de inegalitate socială (Chambers-Trudgill-Schilling-Estes 2003: 2/23). De asemenea, contactele permanente implică, de obicei, <<factori de coerciţie, inegalitate radicală şi conflicte greu de rezolvat>> (Duranti 2006: 50).

[4] Autorul arată, pe drept, cum dominaţia ungară a dus, inevitabil, pe de o parte, la *deznaţionalizarea* (*ibidem*, p. 315), apoi, la *asimilarea* (p. 33) elementului român din Ardeal, prezentând şi consecinţele acestora pe mai multe planuri ale existenţei românimii ardeleneşti.

[5] Procesul *maghiarizării* constituie o particularitate ce deosebeşte contactele româno-maghiare de celelalte contacte ale românilor cu alte popoare. Firește, majoritatea de *valachi communis* rezistă acestui demers.

[6] Cum a fost, de pildă, cea de la Bobâlna. De altfel, cazul iobagilor nu este unicul, de-a lungul secolelor, în care românii şi maghiarii şi-au unit forţele – vezi războiul ţărănesc condus de Gh. Doja (1514), cf. Meteş 1977: 17.

statului habsburgic, cât şi din cea a nobilimii maghiare. Sub dominaţia habsburgică, românii şi religia lor (ortodoxă) au fost doar toleraţi, pe lângă cele trei naţiuni privilegiate (unguri, saşi, secui) (Bóna 1989: 299) şi cele patru religii recunoscute (catolică, luterană, calvină, unitariană). În aceste condiţii, s-a creat o ruptură în relaţiile româno-maghiare.

Ruptura se datorează însă nu numai condiţiilor istorice, dar, într-o oarecare măsură, şi factorului politic. Problematica dialogului intercultural româno-maghiar deseori a fost discutată de pe poziţii mai degrabă teziste, construindu-se un portret mai mult ideologic decât real al celuilalt. Astfel, abordarea contactelor româno-maghiare se plasa pe un plan extracomunitar, impunându-i-se populaţiei intra- şi intercomunitare un construct identitar şi o perspectivă asupra celuilalt care, în fapt, nu le aparţineau membrilor comunităţilor în contact direct şi care nu reprezentau interesele nici unuia şi nici pe cele ale celuilalt.

În general, se admite că a avea un duşman este esenţial în procesul de autodefinire. Prin prisma celuilalt ne putem defini identitatea, întrucât acesta ne oferă termenul de comparaţie necesar pentru a ne măsura sistemul de valori şi, în încercarea de a-l depăşi pe Celălalt, ne putem demonstra însemnătatea. Prin urmare, „în absenţa unui duşman bine definit, trebuie să ne construim unul" (Eco 2012: 46). La fel de adevărat este şi că conflictele pot fi percepute ca un rău necesar, funcţia lor de bază fiind menţinerea şi progresul relaţiilor sociale. În acest sens, conflictele nu constituie abateri de la normalitatea funcţionării societăţilor, ci, dimpotrivă, ele sunt semne ale normalităţii sociale (Dahrendorf, în Bíró 2013: 28). Ele devin maladive atunci când manifestarea lor naturală este îngrădită prin forţă sau manipulaţii. Însă „oamenii care devin inamicii noştri adesea nu sunt cei care ne ameninţă în mod direct [...], ci mai degrabă cei pe care cineva are intersul de a-i transforma în duşmani chiar şi atunci când nu sunt" (Eco 2012: 110). În acest sens, elita intelectuală românească şi maghiară adesea funcţiona ca un mecanism de articulare identitară a comunităţilor în cauză.
Astfel, raporturile interetnice adesea se plasează pe un teren alunecos datorită unui imaginar îndoctrinat (uneori falsificat) al sinelui şi, implicit, al celuilalt care, fiind instituţionalizat, are toate şansele să genereze şi să menţină ideile fixe. Adesea „disonanţele cognitive" (Festinger 1957), adică contradicţiile indisolubile între judecăţile persoanei sau a colectivităţii referitoare la propria imagine, respectiv la imaginea celuilalt şi realitate, sunt soluţionate prin narative care încearcă să raţionalizeze imaginea proprie. Însă, în fapt, şi acestea contribuie la menţinerea unor raporturi interetnice distorsionate.

În termenii relaţiilor româno-maghiare, tabuizarea temelor sensibile şi incapacitatea de a ajunge la un compromis s-au accentuat o dată cu revendicarea de către ambele popoare a unui teritoriu care pentru ambele naţiuni reprezintă un leagăn al celor mai autentice valori naţionale, o matrice indentitară: Ardealul. Dincolo de câştigurile materiale şi spirituale, reclamarea acestui spaţiu comporta interes întrucât etnicismul, şi cel românesc în mod deosebit, este deseori definit ca fiind predeterminat de spaţiu, esenţial în construirea identităţii fiind geografia comunitară organică. În mod firesc, conştiinţa apartenenţei la glie a atras după sine şi asumarea unor personalităţi istorice ca exponente naţionale. Un exemplu elocvent îl constituie cazul lui Iancu de Hunedoara (Hunyadi János), voievodul Transilvaniei, a cărui descendenţă reprezintă subiectul unor dezbateri, uneori aprige, în diferitele tratate de

istoriografie naţională[7]. Cazul acestuia nu este singular. Tot aici poate fi amintit şi fiul său, Matei Corvin (Hunyadi Mátyás), revendicat atât de maghiari, cât şi de români. Descendenţa maghiară este susţinută, printre altele, şi de faptul că memoria colectivă l-a păstrat şi l-a imortalizat în şi prin poveştile populare maghiare, ca pe *Mátyás, az igazságos* 'Matias/Matei, cel drept', în limbajul cotidian fiind cunoscut, pur şi simplu, ca *Mátyás király* 'regele Matias/Matei'. După cum se poate înţelege, recursul la trecutul istoric urmăreşte să servească nu numai construirea etosului românesc, pe de o parte, şi unguresc, pe de altă parte, ci, implicit, şi stabilirea liniilor de demarcaţie dintre *noi* şi *alţii*. Însă, în realitatea cotidiană, o asemenea demarcaţie se dovedeşte adesea greu, dacă nu imposibil, de făcut, mai ales dacă luăm în considerare faptul că viaţa culturală, atât românească, cât şi maghiară din Ardeal este rezultatul unei permanente convieţuiri. În acest sens, interesant se prezintă, de pildă, şi numele de *ungurean* (*ungureni*)[8] dat românilor ardeleni, uneori şi celor trecuţi în Muntenia sau în Moldova, indiferent de naţionalitatea lor, etnonim devenit apoi şi toponim pentru a denumi sate din Moldova şi Ţara Românească (vezi Giurescu 1943: 403). Pe de altă parte, un rol modelator pentru etosul ambelor naţii au avut şi alte populaţii, precum saşii, de pildă.

Pe de altă parte, configurarea imaginii unui *duşman* identificat cu Celălalt (românii pentru unguri şi ungurii pentru români) se datorează, într-o oarecare măsură, şi unei cunoaşteri neparticipative şi adoptării unei perspective detaşate. Contactul mediat cu celălalt (prin cele „auzite" şi păstrate, eventual, de memoria colectivă sau prin cele „citite" despre acesta) nu numai că cunoaşte forme de manifestare şi de răspândire diferite de cele ale contactului direct, dar afectează în mod diferit imaginea de sine şi a celuilalt. În principiu, atât contactele directe, cât şi cele indirecte pot avea consecinţe asupra stereotipizării relaţiilor interetnice, însă doar în primul caz există posibilitatea de a confrunta identitatea virtuală cu cea reală. În cazul în care contactul cu celălalt este mediat, adică trecut printr-un filtru ideatic (fie că imaginea-sursă se bazează pe experienţe reale, fie că aceasta este, la rândul ei, ideală), imaginea astfel dobândită este inevitabil virtuală. Cu toate că şi în acest caz atitudinile luate faţă de celălalt („cunoscut", dar neîntâlnit)[9] pot fi destul de vehemente, acestea nu sunt întotdeauna şi interiorizate.

După cum s-a arătat, destinul celor două popoare s-au intersectat în diferite epoci istorice, rezultând, fie şi sporadic şi temporar, o comunitate de destin. Condiţiile istorico-politice (eventual, socio-economice) nu sunt singurele pe care românii şi maghiarii le-au împărtăşit, cel puţin periodic. O parte a românilor, respectiv a maghiarilor au trăit şi trăiesc

[7] Neputându-se ajunge la un compromis, originea acestuia se caută, în continuare, (şi) prin alte medii, precum cumane, pecenge, tătare etc.

[8] În epocă, probabil că termenul reflecta, pur şi simplu, o realitate socio-lingvistică. Ulterior i s-a putut alipi şi o nuanţă peiorativă, în funcţie de modul în care aceştia au fost priviţi de membrii celorlalte comunităţi. De altfel, nu este deloc neobişnuit ca unui etimon să i se asocieze şi un sens peiorativ, mai ales în condiţiile în care între cei denumiţi şi denumitori s-a creat o stare conflictuală. O evoluţie ulterioară este, după toate probabilităţile, şi întrebuinţarea peiorativă, în anumite contexte, a termenului *oláh* de către maghiari pentru a-i denumi pe români.

[9] Spre exemplu, sunt cunoscute diverse anecdote, istorisiri ale unor „păţanii" trăite de turişti români care vizitează zone locuite preponderent de maghiari şi care povestesc cu stupoare cum că în magazinele locale n-au fost serviţi în limba română, vânzătoarele neştiind (sau nevrând să vorbească) această limbă. Aceste întâmplări au dus, apoi, la generalizarea situaţiei concrete relatate, producând nemulţumiri (poate puţin spus!) în rândul românilor majoritari. Această indignare provocată de „necazul" suferit de conaţionalii lor este în măsură să creeze tensiuni şi între cei neimplicaţi direct, trezind, în rândul ambelor comunităţi, instinctul de apărare, aflat până atunci în stare latentă.

într-o comuniune spirituală, alimentată de apartenenţa la aceeaşi religie. Astfel, tranziţia de la etnicitate la comunitate se poate folosi (şi) de mijloace luate din recuzita religiei, pe care o comunitate le utilizează pentru a se defini în raport cu cele de proximitate. De altminteri, atunci când diferenţierea lingvistică a două comunităţi nu coincide cu segregarea confesională - religia este acea barieră care acţionează cu o mai mare intensitate, interpunându-se în calea integrării comunităţii mai mult decât bariera lingvistică. În schimb, în comunităţile bilingve, dar având aceeaşi religie, contactul între cele două grupuri lingvistice este considerabil mai strâns (Weinreich 1974: 92).

O asemenea punte de legătură care a existat (şi există şi astăzi) între români şi maghiari este catolicismul. În zonele locuite de români, catolicismul s-a propagat concomitent cu trecerea maghiarilor la creştinism şi cu închegarea stăpânirii ungare în Transilvania. Condiţiile favorabile pentru ca, nu numai în Transilvania, ci şi în Ţara Românească şi în Moldova – în special în vremurile când cele două principate româneşti s-au aflat în sfera de influenţă a coroanei maghiare – această religie să prindă rădăcini, au fost create, direct sau indirect, de faptul că acesta era religia oficială a regatului maghiar. Se poate invoca, astfel, aportul şi al maghiarimii în adoptarea catolicismului.

De asemenea, în Transilvania, un dialog intercultural româno-maghiar s-a putut institui (şi) prin intermediul Reformei. Aceasta a fost în măsură să transgreseze limitele etnice, geografice, lingvistice şi culturale ale celor două comunităţi (Gafton 2012b: 258), unindu-le într-un cadru mai cuprinzător oferit de comunitatea confesională. Printre orientările protestante, se remarcă calvinismul pe care maghiarii l-au îmbrăţişat primii şi care, prin intermediul acestora, câştigă teren şi printre românii conlocuitori. Propaganda reformată a fost mai activă printre românii ardeleni, în comparaţie cu conaţionalii lor moldoveni sau munteni, iar lucrul acesta nu este întâmplător. Pe de o parte, marea majoritate a românilor ardeleni care au trecut la calvinism (este vorba îndeosebi de bănăţeni-hunedoreni) erau catolici care, în urma convertirii lor în secolele anterioare (XIV-XV), fusese separaţi –pe plan religios şi cultural - de restul românilor ortodocşi. Astfel, mişcarea reformată trebuie să fi pornit din interiorul propriei lor biserici, lucru facilitat nu numai de faptul că religia acestora era mai puţin dogmatică decât, să zicem, ortodoxismul, dar şi de condiţiile politice. Puterea centrală (maghiară), ca şi în alte cazuri, a fost decisivă în adoptarea sau, dimpotrivă, în respingerea noii religii. Domnitorii, susţinători sau nu ai acesteia, aveau puterea de a impune asupra populaţiei religia lor, mai ales dacă ei înşişi desfăşurau activităţi de convertire (la Reformă). Dincolo de aceste împrejurări, să zicem externe, motivaţiile ce stau în spatele îmbrăţişării Reformei sunt mai profunde. Românii ardeleni, convieţuind cu saşii şi cu ungurii, dispuneau de premisele necesare dezvoltării unor deprinderi specifice de comunicare interculturală care le-au modelat, totodată, şi sensibilitatea spirituală. Cu alte cuvinte, ,,capabili de dinamism social, având structuri mentale conforme ideii de comunitate organizată în mod liber, precum şi disponibilitate către discursul raţional, aceştia vor fi lesne pătrunşi de noile idei" (Gafton 2012a: 47-48; Gafton 2012b: 260).

O dată cu Reforma se petrece şi ,,naţionalizarea" (Gheţie 1974: 26) bisericii româneşti. Limba română se impune treptat în serviciile divine, în liturghii, procesul fiind prilejuit şi de traducerea textelor sacre. În mod evident, noua reconfigurare cultural-spirituală se sprijinea pe traducerea *Bibliei*, o condiţie indispensabilă pentru profesarea credinţei. Versiunile în limba maghiară au constituit sursa unor traduceri româneşti vechi ale textului bilbic. Astfel, o altă

formă a dialogului intercultural româno-maghiar o reprezintă traducerea. Aceasta constituie un act complex cultural şi lingvistic care nu se reduce la transpunerea mesajului divin, ci are implicaţii mai profunde. Traducerea generează şi susţine interacţiuni între culturile, civilizaţiile şi mentalităţile vehiculate de limbile din care, respectiv în care se traduce. În acelaşi timp, deseori, textul de bază nu rămâne o simplă sursă, ci devine model de urmat (Gafton 2009: 6; Gafton 2010: 1), mai ales dacă limbile în care existau acele izvoare erau mai avansate în ceea ce priveşte nivelul de dezvoltare al aspectului literar şi se bucurau de prestigiu, condiţii pe care (versiunile în) limba maghiară le îndeplinea(u) la momentul respectiv. În plus, limba română nu era încă suficient de matură pentru a reda mereu nici constructul ideatic având complexitatea cerută de către textul biblic, nici aspectul formal în toată coerenţa sa. Într-o astfel de situaţie, este cât se poate de natural ca limba care prezintă un asemenea deficit să se edifice urmând modelul unei limbi care a reuşit să se ridice la acel nivel de dezvoltare.

Prin urmare, cu toate că, în plan religios, românii şi maghiarii majoritari aparţin unor sfere de influenţe culturale diferite (orientală vs. occidentală), la nivelul unor comunităţi mai mult sau mai puţin restrânse, există şi posibilitatea unei comunicări în sensul comuniunii. În ansamblu, aportul maghiarimii la răspândirea noii religii este acela de sursă şi de mediu. Maghiarii au avut un rol de intermediere în propagarea doctrinelor reformate, iar originalele maghiare care le slujeau le-au servit traducătorilor români drept modele.

Se spune că „în *neam* te naşti, pentru *religie* optezi (sau îi laşi pe alţii să opteze pentru tine), însă *cultura* şi *limba* <<le îmbrăţişezi>>” (Borbély 2011: 88). Astfel, apartenenţa la limbă devine principala variabilă a mobilităţii identitare, însă aceasta înseamnă nu numai simpla bază de comunicare dintre oameni, ci poate include ansamblul simbolurilor şi credinţelor culturale pe care cineva şi le asumă pentru a se defini identitar. Pe de altă parte, limba constituie nu numai mijlocul, ci şi fundalul pe care se desfăşoară dialogul intercultural. Dintre toate produsele culturale, limba este, poate, cea mai sensibilă la influenţele venite din partea celeilalte culturi, ea permiţând transferul relativ uşor. În aceste condiţii, situaţia contactelor lingvistice româno-maghiare din Ardeal se conturează cu totul aparte.

Astfel, de pildă, în epoca veche a limbii române, şi mai cu seamă în anumite zone ardeleneşti şi printre anumite pături sociale, încorporarea elementelor ungureşti în limba română putea fi înlesnită sau chiar impusă, într-o anumită măsură, de existenţa unei *mode lingvistice* maghiare, susţinută de factori extralingvistici. Spre exemplu, pentru demnitari, aristocraţii români care se aflau sub coroana ungară, cunoaşterea fie şi modestă a limbii maghiare putea constitui o formă şi o cale de aderare la puterea centrală, în consecinţă o forţă capabilă de a genera o modă printre aceştia. Această modă putea, apoi, să se răspândească şi printre unii iobagi sau ţărani liberi români care se aflau în slujba acestor aristocraţi, indiferent de motivaţie (că le era impusă ori din propria iniţiativă, eventual pentru a-şi ironiza stăpânii). Nu în ultimul rând, la nivelul păturii mijlocii, în acele zone unde contactele cu ungurii au fost strânse, limba maghiară nu le era cu totul necunoscută românilor din acele zone, fie şi pentru nevoi cotidiene sau momentane.

Spre deosebire de moda lingvistică (maghiară), care a avut un caracter mai degrabă vremelnic, bilingvismul[10] româno-maghiar se prezintă ca fiind mai durabil. Acesta se caracterizează prin complexitate nu numai datorită multiplelor probleme pe care acest fenomen le ridică în general, dar şi diversităţii cu care el se prezintă. Gradul şi formele de manifestare ale acestuia variază de la un idiom (al unei comunităţi mai restrânse sau mai largi) sau idiolect la altul, în funcţie de natura şi de intensitatea contactelor directe, pe de o parte, şi în funcţie de modul de pătrundere şi de propagare a influenţelor lingvistice, pe de altă parte. Astfel, este lesne de înţeles că, în zonele în care raporturile lingvistice au fost de lungă durată, nu numai indivizii, în mod independent, dar şi comunităţi întregi puteau atinge un bilingvism echilibrat. Un asemenea bilingvism româno-maghiar s-a putut dezvolta, în special, în Transilvania şi în Moldova, şi mai ales în anumite regiuni, mai restrânse sau mai largi, ale acestora. Date fiind condiţiile caracteristice mediului, maghiarimea, înconjurată de românii majoritari, şi-a însuşit limba celor din urmă pentru comunicarea zilnică. La rândul lor, comunităţile româneşti, mai ales de sub dominaţia coroanei maghiare, aveau nevoie de un anumit nivel de cunoştinţe în limba maghiară. Această stare de bilingvism era susţinută, fără îndoială, şi de căsătoriile mixte care au dat naştere unor generaţii de bilingvi. Complementar, nici ceilalţi imigranţi şi, într-o oarecare măsură, nici comercianţii nu se sustrag acestui fenomen. Pentru primii, nevoia de adaptare (acceptare) putea impune chiar L2 (fie maghiară, fie română) ca limbă dominantă faţă de cea maternă, în câteva generaţii aceasta devenind, la propriu, limbă maternă. În ceea ce priveşte motivaţiile comercianţilor, acestea sunt lesne de înţeles.

Cu toate că bilingvismul a fost mai pronunţat în Ardeal, existenţa unui anumit grad de bilingvism se poate presupune şi în celelalte principate, cel puţin la nivelul unor comunităţi mai restrânse. Indivizi sau grupuri de indivizi bilingvi (româno-maghiari) putem presupune şi printre moldoveni şi munteni, pe de o parte deoarece delimitarea comunităţilor româneşti din Ardeal de cele de peste munţi nu a fost una impenetrabilă. Pe de altă parte, nici nu se poate trage o linie tranşantă între diferitele arii lingvistice, fie şi datorită existenţei unor zone de tranziţie. De bună seamă că există deosebiri şi în ceea ce priveşte impactul relaţiilor lingvistice româno-maghiare în Muntenia, pe de o parte, şi în Moldova, pe de altă parte, prima fiind mai slab atinsă de contactul cu maghiarimea decât cealaltă[11].

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[10] În situația de față, se consideră *bilingv* cel care întrebuințează *suficient* de bine ambele limbi și în conformitate cu cerințele fundamentale specifice ambelor sisteme. Măsura cunoașterii *suficiente* o constituie condițiile de a înțelege și de a fi înțeles, adică de a produce răspunsuri corespunzătoare, în ambele limbi, indiferent de întrebuințarea orală sau
scrisă a limbilor. Astfel, chiar dacă în întrebuințarea curentă a uneia dintre limbi de către bilingv se strecoară particularități ale celeilalte limbi (de orice nivel), care se consideră abateri de la norma limbii întrebuințate, lucrul
acesta nu revocă statutul de bilingv al acestuia. Faptul se justifică cu atât mai mult cu cât acest comportament lingvistic poate fi voit, vorbitorul fiind conștient de apartenența la un sistem diferit a acestor particularități, și, mai ales, cu cât cazurile de stăpânire egală a celor două sisteme sunt foarte rare și aproape ideale, normalitatea generată statistic fiind constituită de această formă de cunoaștere suficientă. Firește, starea de lucruri este valabilă numai în măsura în care aceste interferențe nu îngreunează, respectiv nu fac imposibilă înțelegerea reciprocă.

[11] O situaţie cu totul specială a bilingvismului româno-maghiar este reprezentată de comunităţile ceangăilor. Statutul lor aparte se datorează unor probleme, nelămurite încă, nu numai cu privire la configurarea identităţii lor etnice (vezi Pozsony 2002, Dănilă 2005), dar şi la particularităţile de ordin lingvistic, ce caracterizează acest idiom. Cert este că graiul ceangăiesc încorporează elemente româneşti şi ungureşti într-o măsură greu de egalat

Nu în ultimul rând, în secolul al XVI-lea, de pildă, putem presupune şi un bilingvism româno-maghiar propagat pe cale livrescă (sunt relevante, în acest sens, numeroasele traduceri româneşti după originale maghiare). Astfel, o preferinţă pentru întrebuinţarea limbii maghiare sau, în orice caz, a cuvintelor de origine maghiară poate fi surprinsă şi la autorii textelor româneşti vechi, pe de o parte în opţiunea de a utiliza (şi) surse maghiare - ceea ce se putea întemeia doar pe o cunoaştere temeinică sau pe o deprindere, fie şi medie, a limbii maghiare de către autorii acestor texte -, pe de altă parte, în ponderea elementelor lexicale ungureşti din aceste texte - uneori chiar şi în situaţii în care prezenţa lor pare nemotivată din punct de vedere lingvistic, limba română dispunând de cuvinte echivalente. Chiar dacă circulaţia textelor nu cuprindea întreg teritoriul românesc, unele dintre acestea au străbătut, cu siguranţă, o suprafaţă considerabilă din acest teritoriu.

Convieţuirea româno-maghiară a avut ca rezultat o diversitate de imagini mentale asupra *celuilalt* care, în mod firesc, şi-au lăsat amprenta (şi) asupra comportamentelor culturale şi lingvistice manifestate faţă de influenţele venite dinspre celălalt. De-a lungul istoriei, feluritele raportări interculturale au variat de la judecarea nefavorabilă la acceptarea tolerantă, de la reţinere la respect şi admiraţie.

Caracterul dual al contactelor româno-maghiare, în ansamblu, se datorează, cum s-a arătat, schimbării condiţiilor politice care au generat interese când comune când conflictuale. Sub aspectul realităţii cotidiene, raporturile dintre grupurile mai reduse sunt mult mai complexe, iar între cele două poluri extreme (de fraţi, respectiv vrăjmaşi), se plasează o întreagă reţea de relaţii care se realizează prin mijloace de natură populară (prin contacte vii, adică), ori de natură cultă, pe cale livrescă.

Complexitatea contactelor dintre români şi maghiari este dată, printre altele, de diferenţele ce se constată în plan diacronic, diatopic şi în plan diastratic, altfel spus de caracterul neuniform al acestora. Neuniformitatea, la rândul ei, se datorează naturii, formelor şi intensităţii contactelor. Diversitatea intensităţii şi a amplorii relaţiilor româno-maghiare în funcţie de diferitele regiuni ale ţării se datorează, bunăoară, (şi) faptului că acestea s-au canalizat atât pe o cale *directă*, cât şi pe una *indirectă*. Astfel, în zonele ardeleneşti şi limitrofe acesteia, unde au existat contacte directe, raporturile interetnice şi interlingvistice au avut urmări mai profunde, faţă de cele din altele mai îndepărtate de acest centru de iradiaţie, unde acestea au fost sporadice şi superficiale, datorită lipsei contactelor directe sau, în orice caz, ponderii reduse a acestora. Pe de altă parte, acolo unde contactele directe au fost de lungă durată, acestea au avut alte consecinţe decât acolo unde întâlnirea celor două grupuri se producea accidental, sporadic şi temporar.

O ipostază cu totul deosebită a dialogului intercultural o constituie raportul mediat, fie prin intermediul altor popoare (cum ar fi, în epoca veche, slavii), fie prin intermediul unor comunităţi (sau indivizi) de aceeaşi etnie. Cazul din urmă este, probabil, mai interesant din moment ce, în acest caz, contactul românilor sau al maghiarilor nu era cu *străinii* (unguri, respectiv români), ci cu conaţionalii lor în contact direct cu cealaltă naţiune. În timp ce întâlnirea directă cu elementul (popor şi limbă) străin produce efecte predictibile, de regulă de luptă pentru dominaţie, mijlocirea ridică şi alte probleme, date tocmai de faptul că relaţia

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în cazul altor graiuri (pentru componenta maghiară, respectiv română a bilingvismului ceangăiesc vezi Dănilă 2005, p. 63-81, 81-91).

astfel stabilită este una ternară. În acest caz, diferă raportarea la unele elemente cu statut străin (de fapt, cvasi-străin, din moment ce acestea au trecut deja printr-un filtru românesc sau unguresc), lipseşte contactul direct cu anumite elemente (spre deosebire de cazul în care contactul direct se face cu străinul), procesul constituirii imaginii asupra celuilalt, acomodarea, eventual asimilarea având un alt fel de parcurs. Pe de altă parte, mijlocirea, la rândul ei, poate fi considerată de prim rang, prin intermediul unor emigranţi aflaţi în contacte directe cu Ceilalţi (români sau maghiari) în zonele lor de origine sau prin texte scrise într-una dintre cele două limbi, respectiv de rang secundar, prin texte româneşti sau ungureşti supuse direct sau indirect unor influenţe din partea celeilalte limbi. Lucrurile se prezintă încă şi mai complexe dacă luăm în seamă caracterul reversibil al mobilităţii indivizilor (şi a grupurilor). Altfel spus, unii emigranţi, peste un anumit interval de timp, se puteau întoarce în locurile lor băştinaşe, aducând cu sine un construct identitar influenţat de comunitatea în care a plecat şi din care, acum, se întorcea. La fel comercianţii, încorporând în competenţa lor socială unele particularităţi de raportare din lumea târgurilor şi localităţilor în care îşi desfăşurau activităţile, exercitând influenţe şi unii asupra altora, la interiorul categoriei socio-profesionale, la întoarcerea acasă transmiteau comunităţilor proprii o serie de particularităţi mentale, comportamentale etc.

În egală măsură, modul de raportare poate fi diferit şi în funcţie de mijloacele şi mediile prin care se realizează contactele directe şi cele indirecte. Astfel, dialogul între membrii celor două comunităţi se putea realiza pe cale *populară,* respectiv *cultă, livrescă*. Cunoştinţele despre celălalt dobândite pe cale populară, pe de o parte, şi livrescă, pe de altă parte, pot urma direcţii atât ascendente, cât şi descendente. În primul caz, constructul identitar (propriu sau al celuilalt) intrat în mentalitatea vie a comunităţii, şi răspândit în tot cuprinsul grupului etnic, poate fi adoptată de cultura scrisă, ridicat, aşadar, la rangul unei „norme". În cel de-al doilea caz, componente ale unui construct născut în medii culte, livreşti, sub forma unor texte literare sau neliterare, pot fi apoi întrebuinţate de mase largi de oameni. Se pot invoca, aşadar, două forme ale raporturilor româno-maghiare: una spontană, inevitabilă (în contextul coabitării) şi alta căutată, voită şi cultivată[12].

Firește, atât contactele directe (populare) cât şi cele indirecte (populare sau livreşti) pot fi privite sub aspect sincronic, la un anumit moment dat, dar şi sub aspect diacronic. În fiecare stadiu de dezvoltare, societatea dispune de unele proprietăţi care favorizează sau, dimpotrivă, frânează dialogul intercultural.

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[12] Vezi opera unor scriitori care circumscriu, explicit sau implicit (prin personaje), imaginea *românului* văzut de autorul maghiar sau a *ungurului* văzut de autorul român.Tot aici pot fi menționate și traducerile (din română în maghiară sau invers) a operelor autorilor consacrați ai literaturii române, pe de o parte, și ai literaturii maghiare, pe de altă parte.

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SPORTS – A SOCIAL INTEGRATION FACTOR IN A MULTICULTURAL ENVIRONMENT

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Abstract: Sport is one of the most dynamic social activities aimed at improving the human being in all aspects. In a world of political change and socio-economic transformations, different religions, multiple cultures and ethnicities sports can be a universal communication language understood by the whole world. It is well known the beneficial influences of practicing sport. However accession to the beneficial influence requires time, continuity, and not least of direction by a specialist in sports. But often it has been forgotten that sports has a very dynamic social side. The social side of the sports is highlighted best in his integrative force. So we want to present the sport as a factor of social integration in multicultural environments with practical examples from the European Union. At the same time we want to present some results from the research conducted to study sports in multicultural environments (in this case the city of Cluj-Napoca), but also the effect of sports on individual integration in a multicultural group.

Keywords: sport, social integration, integration factor, multicultural environment.

Introduction

In all cultures of the world, since antiquities, physical exercises had been practiced with very diverse objectives and forms. For example in ancient Greece it had been practiced some physical exercise in a competition form, but it was not sport, because the term of "sport" was not known at the time. The ancient Olympics were the major competition of the Greeks and offered the opportunity of demonstrating the high qualities and skills in agonistic competitions.

At the end of the nineteenth century, with the emergence of physical education system of Thomas Arnold, with the reform from the Rugby School is shaping a social phenomenon called sport. From the entire activity of Thomas Arnold can be inferred an own definition of the term "sport" that has a playful competitions pleasure, but focuses on moral formation through training the body helping to shape the lifestyle in his contemporary England. (Kirițescu, C., 1964)

The theoretical and practical approaches about practicing physical exercise in the form of sport, had witnessed a great development. The best known synthesis of these ideas was made in the early twentieth century, by Pierre de Coubertin, who brought to live the Ancient Olympic Games in a modern form. Coubertin takes over and develops the ideas formulated by Arnold. In his opinion "sport pedagogy as Thomas Arnold understood it is the best and most active leverage that educators can use in any country to form moral adolescents in accordance with their physical capabilities. Nothing is solid or lasting in physical education, if not accomplished in collaboration with sports" (Dragnea, A., C., Teodorescu Mate, S., 2002, p.4).

The most important factor that contributed to the development of sport as we know it today, so diverse and widespread, was its addressability, because practicing physical exercise as a sport is addressed to the entire population of all ages, so thousands of practitioners and fans are involved in the emotion of the race; aims not only athletic performance, but also

obtaining the psycho-physical balance of all participant. (Dragnea, A., C., Teodorescu Mate, S., 2002)

Romania, in the course of European integration, had made steps in adopting "legal" norms concerning sports: European Charter for Sport, Sports Ethics Code, the European Convention on the fight against doping, World Anti-Doping Code, International Convention of October 19.2005 against doping in sport, White Paper on Sport, Lisbon Treaty. From these documents, in particular from the White Paper on Sport we can conclude the followings:

- ➔ „Sport is an area of human activity that greatly interests citizens of the European Union and has enormous potential for bringing them together, reaching out to all, regardless of age or social origin." (Comisia Europeană, 2007, p.8);
- ➔ „As a tool for health-enhancing physical activity, the sport movement has a greater influence than any other social movement." (Comisia Europeană, 2007, p.8);
- ➔ „Sport makes an important contribution to economic and social cohesion and more integrated societies." (Comisia Europeană, 2007, p.14);
- ➔ „Sport can also facilitate the integration into society of migrants and persons of foreign origin as well as support inter-cultural dialogue." (Comisia Europeană, 2007, p.14);
- ➔ „Sport involves all citizens regardless of gender, race, age, disability, religion and belief, sexual orientation and social or economic background." (Comisia Europeană, 2007, p.16);
- ➔ „Through concrete actions, sport has a considerable potential as a tool to promote education, health, inter-cultural dialogue, development and peace." (Comisia Europeană, 2007, p.17).

Sport makes a substantial contribution to education through promoting sports ethics code, which records the participation in sport activities in a moral climate which the participants learn to appreciate and apply the principles of ethics.

We agree with the statements that sport can be defined as "physical activity whose practice requires a methodical training, compliance to certain rules and a certain discipline, based on the competitive element and aiming to obtain performance" (Stănciulescu, A. et.al, 2005, p.1317) and "a race specific activity in which is intensive harnessed all forms of physical exercise practice to obtain by the individual or collective the improvement of morph-functional and psychological possibilities, resulting in a record, overcoming themselves or a partner "(Nicu, A. et.al, 1973, p.7).

In the White Paper on Sport the term of "sport" is used upon the definition established by the Council of Europe: "all forms of physical activity which, through casual or organized participation, aim at expressing or improving physical fitness and mental well-being, forming social relationships or obtaining results in competition at all levels." (Comisia Europeană, 2007, p.7)

In the reference system of relations between man and society, the role of motor activity, from the social point of view increases. Social reality must correspond to human possibilities. This parallel requires constant adaptation of the physical education and sport resources to the needs and the social realities, accomplished on the bases of permanent bounds of the human body with the environment. (Nicu, A., 1971)

Nowadays, sport is a dynamic social activity whose aim is to improve the human being in all its aspects – biological, psychological, sociological, educational, etc. In a world characterized by rapid political and socio-economic transformations, of different religions, multiple cultures and ethnicities the universal language understood by the global population is sport. From this point of view, "it is part of a common culture that accompanies the development of ancient civilization and participate in the creation of art by living" (Dragnea, A., Teodorescu Mate, S., 2002, p.20). Although today it can be found in very diverse forms – sport performance, high performance sport, school and university sport, sport for all, etc.- sport stated in recent decades "as a constant and popular mass phenomenon" (Dragnea A., Teodorescu Mate , S. , 2002, p.20). Thus we can say that sports reflect the society that creates it.

Sport, socialization and social integration

Sport as socialization and social integration factor is greatly influenced by the society in which it functions, which is the organized manner of the existence of social life. The essence of society is given by individuals engaged in a series of activities. A society exists only as a plurality of interactions of individuals who achieve things that they might not accomplish otherwise.

From the documents drawn from general sociology area, it can be inferred the idea that socialization is the process by which people "as biological beings, are modeled to complex social beings" (Mihu, A., 2002, p.177), otherwise sad socialization involves creating a social personality based on the requirements and expectations of a given socio-cultural reality. (Mihu, A. 2002)

Socialization is a fundamental process of transmitting culture and social organization to generations thus ensuring continuity, stability and perpetuation of society. Learning a language, assimilating norms and values, assuming common traditions, values and beliefs provides to children and young people the chance of participation in the collective social life. In this way all members of society accept the same values, uses the same rules in laying down interpersonal or social relationships.

Thus in sports, we can start from the premise that socialization is the process by which individuals acquire skills, attitudes, values, norms and behaviors patterns that make them able to participate as active members of their society. The socio-cultural dimension of sport presents the opportunity to participants to meet other individuals, to communicate, to take part in various sporting activities. But we believe that the most important is learning the moral attitudes - tolerance, fair-play, respect - adapting to the group affiliation goals. (Dragnea, A. & Teodorescu Mate, S., 2002, p.28-29) So the sports activity offers "a appropriate environment to acquire attitudes, social-personal values and behaviors appreciated at cultural level and that what is learned through physical activity are transferred to other spheres of life" (as cited Sage GH in Svoboda, B., 1996, p.16).

The socialization process, because of cultural, ethnic, political and economic diversity in different countries, knows a remarkable diversity, most showing the positive influence of sport on personality and health of those who practice it. Therewith the advanced societies contour an optimal condition for the development of sporting phenomenon by facilitating access to a growing number of citizens to its benefits, based on the premises that a society

works best when its citizens are well developed physically and mentally, but adequate integrated into society.

According to the information from the special Eurobarometer survey no. 334 (Special Eurobarometer 334, Wave 72.3-Sport and Physical Activity, 2009) related to sports and physical activity in the European Union on a sample of 26788 European citizens can be inferred that the importance of physical activity and sport is widely accepted in the EU, whose citizens recognize a range of reasons. This ensures a good basis for future work in the field of sport in the European Union.

A clear majority of EU citizens (65%) practice some form of physical exercise at least once a week, however, a quarter of respondents say they are completely or almost inactive in terms of physical activity. This message indicates that the relationship between health and physical fitness hasn't reached an important segment of the EU population.

Most countries where people are physically active are generally grouped northern EU, while the least active are they mainly the southern part of the EU. It is most likely a sign that the organization of society, especially in work and leisure time planning as well as economic reasons, plays a key role in citizens' participation in sports and physical activities. It may also reflect differences in organization of physical activity and sport in Member States, including issues of funding and spending priorities in sport.

Examples of social integration through sport in the European Union

Sports and all physical experiences, is located at the intersection of nature and culture. It feeds on emotions and requires rules, focuses on competition and encourages cooperation. In this way sport creates a network of relationships in which each of these concepts is strongly influenced by the ideas and traditions. As a sensor of social change sports as inclusion and integration are a minded sensor of the society involved, and an indicator of efficiency and effectiveness of public policy.

In this context, several studies have been conducted on the integration of people who practice sports and were belonging to different ethnic groups in the countries that they have chosen to live and work.

Thereby are given as examples of Turkish football players in France and Germany (studies of P. Weiss, 2010, p.119-126), which highlights some interesting aspects. The Turkish immigrants, members of mono-community sport clubs give the impression of solidarity in a tight community, having little contact with the host society.

The German state policy related to immigration has changed and currently use policies to support collective activities of ethnic minorities in Germany. In the sports fields has introduced policies to help ethnic clubs, has taken important steps against racism on the football field, and had set up intercultural management programs. So clubs and associations based on ethnic criteria are very common, especially football clubs, because they are considered – in the context of multicultural concept of integration – the main route of immigrant participation in organized sport in Germany, and the first step towards integration in the country.

France adopted a "republican" model according to which cultural diversity through immigration is not expected to last because immigrants adopt the French culture. The existence of minority communities on French territory is not recognized and there aren't

references made to "ethnic minority" because the individual is not classified as "black, white, North African or Turkish", but especially by self identifying themselves as members of the nation. This open concept supported by the sports movement in France lead to the opinion that "the sport community" is an institution that strives to transform all athletes who subscribe to its beliefs, values and goals of a wider 'sports community'. The practical effect is the gradual disappearance of clubs based on ethnic or national origin, in a process of cultural interpenetration.

It also highlights the ideas that sport is accepted as concrete means capable of producing real social integration process if the social and sport associations and practitioners themselves are supported by all institutional organizations.

Sport can represent a powerful factor of dialogue and integration. Sport is a universal language and can play a complete role in strengthening and coloring relationship between people, nations and races. As a social phenomenon, it represents a multilateral dimension; always promoted a strong dynamics in socialization and integration. Million migrants take part with their own culture in the evolution of the sport phenomenon, but also in the relationship between sport and multiculturalism.

In the contemporary world the number of differences increases with the needs that claim the same diversity. Multiculturalism is valued in social, political and cultural practices all over the world. The global nature that characterizes the contemporary world does not allow us to ignore the serious problems that develop in the process.

In this case are given as examples of the Latin American immigrants in Madrid (the study of S. Granata, 2010, p.127-136), which highlights the integration aspect of sports. The Latin American immigrants are involved in sport in closed sports associations that offer support and help to each other not only in sport, but also by encouraging their integration in terms of language and work. In conclusion we can emphasize that in this context the city of Madrid, the sport can't be seen as the only activity that promotes social integration rather as a component support of the activities aiming to break the barriers between different cultures.

Culture, multiculturalism and multiculturality

Culture, "as a distinct way of life of a group, provides individual and social identity" (Schifineț, C., 1999, p.159). But the expansion of social, economic, demographic and cultural diversity, "diversity imposes itself, it is inevitable, is an intrinsic attribute of the social, nature and culture" (Nedelcu, A., 2008, p.9), and diversity "always existed, it still exists and there will exist regardless of the will of individuals or groups"(Nedelcu, A., 2008, p.9).

"Multiculturality is not and cannot be anything other than the co-existence in one and the same time in one and the same overall cultural reality, more particular cultures or subcultures" (Achim, M., 2002, p.123), and multiculturalism is "a phenomenon shifted from knowledge and interpretation (namely from multiculturalism) that uses or parasites in one way or another, to the ideological and political area" (Achim, M., 2002, p.123). In this context, multiculturalism is "often materialized in programs and policy actions designed to implement desirable and beneficial frames in the intercultural relations" (Achim, M., 2002, p.123), Canada, Sweden, Australia are examples in this sense. Also multiculturalism has to be "accepted in the present as the most effective and morally desirable way to resolve cultural differences" (Nastase, L., Salat, L., 2000, p.124), because "cultural diversity between and

within societies suggests that there is no single cultural pattern, the best, that there isn't a inherently good or bad culture, the idea underlying cultural relativism" (Nedelcu, D., 2007, p.18); thereby the "values of a culture must be judged in close connection with the social context to which it belongs and not on the criteria of another cultures" (Nedelcu, D., 2007, p.18).

Because the sport is not only a physical activity but also a cultural one that presents "a favourable environment for achieving intercultural education" (Ciolca, C., 2005, p.91), the sport branches had became universal, and the great sportsmen don't belong to a single culture, country, nation or ethnic group, they "became global" (Ciolca, C., 2005, p.91). In this context, sport education is a set of activities "for the transmission and formation of knowledge, skills, behaviours and values of humankind in this area to the new generation" (Ciolca, C., 2005, p.92), but also it is process by which "forms and develops the fundamental human sides like physical, moral, aesthetic, affective, cognitive, etc." (Ciolca, C., 2005, p.92). So sport education aims the assimilation of the sports external world throughout transmitting the sport values in the form and content of the contemporary culture. Sport brings together many times individuals from different cultures, overcoming the feelings of cultural differentiation. The best examples are the professional football, basketball, handball and volleyball teams around the world, where we witness a considerable cultural, ethnic and social diversity.

The possibility of social integration through sport – the case of Cluj-Napoca

Cluj-Napoca has an important multicultural tradition. This urban center is characterized by the presence of Orthodox Christian religion (65.62%), Reformed (9.73%), Greek Catholic (4.36%) and Roman Catholic (4.60%), Pentecostal (2, 49%), Baptist (1.11%), Unitarian (0.91%), Adventist (0.32%), Mosaic (0.04%) and Muslim (0.27%). The presence of these religious communities is complemented by ethnic diversity, with the presence of multiple ethnic groups like: Romanian (75.71%), Hungarian (15.27%), Rroma (1.01%), Germany (0.17%), Hebrew (0.05%), Greek (0.02%), Ukrainian (0.04%), Armenian, Arabic and Chinese. (Recensământul populaţiei din anul 2011) In recent years, in Cluj-Napoca has increase the number of asylum seekers, refugees, migrants and the number of employees of international companies

The purpose of this research was to highlight and create a clear picture of the phenomenon of sport among high school students in a multicultural and multiethnic environment. For this purpose it was intended to centralize objective and relevant information about the sport, practicing sports in a multicultural and multiethnic environment, from the perspective of high school students. In this context, the research subjects were high school students (IX-XII grades) from educational institutions with Romanian and Hungarian language instruction, on a sample of 1574 subjects (762 subjects from schools with Romanian language instruction and 812 subjects from schools with Hungarian language instruction). Subjects were aged between 14 and 20 years, the average age being 16 years and 3 months (in Romanian schools) and 16 years and 5 months (in Hungarian schools). (András, Á., Grigore, V., 2011, p.42-48)

Next we want to present some results concerning the issues addressed in this paper.

The questioned subjects have friends of other ethnicities than their own (64.86% - 80.13%); 25.14% -17.07% answered negatively, they don't have friends of other ethnicities,

and 10% -2.8% didn't know. The subjects from educational institutions with Romanian language instruction, in a proportion of 50.11% have Hungarian ethnic friends and 23.13% have Rroma (gypsy) friends. The subjects from educational institutions with Hungarian language instruction, in a proportion of 74,4% have Romanian ethnic friends. The subjects ware asked in which group they would prefer to practice their favorite sport. They answered as follows: 66.63% -68.68% of the subject would choose the group of their friends, the second place goes for athletes group (23.25% -33,20%), followed by school peer group (20.63% -21.64%), and the last is a multiethnic and multicultural group (13.75% -18,95%). In the next they had been asked if they would accept to practice their favorite sport in a multiethnic and multicultural group if they would have the opportunity. So in a percentage of 78.13 -67.89% of the respondents would agree to practice their favorite sport, if they could, in multicultural and multi-ethnic group, 2.27% -3.54% were against it and 19.60% -28.57% don't know. Their attitude to practice their favorite sport in a multiethnic and multicultural group was as follows: 24.51% -25.42% of the subjects had a positive attitude regarding practicing their favorite sport in a multiethnic and multicultural group, 53.66% -47.38% of students would present a positive attitude and behavior, and 18.29% -25.03% would be indifferent regarding the issues addressed in this question.

Based on these data, we conducted an experimental research with the objective (one of many objectives) to establish the effect of organized physical activities in harmonizing relations in a multiethnic group in a multicultural environment. So the research subjects were involved in sports activities for 10 weeks. In this sense, we made the following assumptions: practicing organized sport activities influences the perception of the participants about ethnicity and inter-ethnic relationships, and practicing organized sport activities have a positive influence on the acceptance and tolerance of others in the peer group. (András, Á. 2013) By analyzing and processing the data we obtained the following results:

In terms of their perception of their own ethnic characteristics and the other's ethnic characteristics it can be seen that the students from both ethnic groups after training together had changed their minds about both ethnic groups, this is clear from the various attributes listed at the initial testing and final testing. We can assume that these changes in the way they see themselves and the way they perceive others ethnic characteristics has been caused by sports, namely the workouts that they spent together. Regarding the perception of the relationship between Romanian and Hungarians we can conclude that between the initial and final testing is a significant difference, the opinion of those surveyed changed over the ten weeks of the questionnaire application. Regarding personal reporting of the subjects to people of Hungarian/Romanian ethnicity in the both cases, there were differences between the responses given at the initial and final testing, but the responses had a similar trend. Thus we can deduce that the collective trainings had an effect on their perception of the Hungarian/Romanian ethnics, but this effect wasn't so strong to radically change the student's perception. For both ethnic groups, after attending training conducted together had changed their minds about both ethnicities, it is apparent from the different characteristics they listed at the initial testing and final testing, also in the perception of relations between Romanian and Hungarian can be concluded that between the initial and final testing is a significant difference, the opinion of those surveyed changed over the ten weeks of the questionnaires so we can assume that practicing organized sport activities influences the perception of the

participants about ethnicity and inter-ethnic relationships. Regarding the acceptance of others in the fellow group it can be enounced that it isn't a notable difference between the initial and final testing, but in terms of tolerance the subjects can highlight a change, evidenced by the data from the initial and final test thereby practicing organized sport activities have a positive influence on the tolerance of others in the peer group. (András, Á. 2013)

Conclusions

As a first conclusion we can present that during the evolution of physical activity to sport activity has proven to be a remarkable phenomenon which at the social level has become a factor of social integration of the individual in social groups, but it isn't the only one. This is supported both at theoretical and practical level not only by sports science but also some interdisciplinary science such as sociology of sport, sport psychology, sport pedagogy, etc. This is supported also by the European Union whom interest for the sports phenomenon shows that sport has an important contribution to social cohesion and facilitate social integration and it is a means to support intercultural dialogue, but also is a tool to promote education, health and not in least of transmitting fundamental cultural values accumulated by the world's population.

Regarding the integrative force of sport can be enunciated that sports promotes the moral attitudes such as tolerance, fair play and respect both during training and during sporting events and this moral attitudes are accepted and recognized around the world. Also sport provides the organizational form for the individuals and groups where these moral attitudes can be learned, developed and improved. But their effective internalization of these moral values takes time, namely a long period of training conducted by a person properly authorized and who knows and applies in practice the social values of the sport phenomenon.

From the examples presented as social integration through sport, we can deduce that the theory can be transposed into practice but it requires involvement with social sports policies both at EU level and the member states, but also at the level of institutions with activity in the sports field and in the field of social assistance.

From the research conducted in Cluj-Napoca we can deduce that in this multicultural city, the research subjects have friends of other ethnicities (which also have a distinct culture); although practicing their favorite sports in a multicultural and multi-ethnic group is in third place, most of the subjects would agree to practice their favorite sport in a multicultural and multi-ethnic group, if they would have the possibility and also their attitude would be positive.

By engaging individuals, with different ethnic backgrounds from multicultural environments in sport activities at a long term can change the perception of ethnic characteristics and it may influence the perception of ethnic relations and has a positive influence on tolerance.

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PRAGMATICS OF DISCURSIVE POLITENESS

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Abstract. The paper proposes an approach for recognition of discursive politeness in the public space, especially in crisis communication. The study will focus on the establishment of pragmatic markers (forms of politeness) and how they reflect the types of communicative change. The purpose of this paper is to create a corpus for the Romanian language, consisting of texts signed by public actors (journalists, political actors, and stars) that was annotated on the level of verbal phrase. It is known the fact that the public discourse is the result of a pragmatic-rhetorical strategy, some constructions revealing an important dosage of positive and negative politeness. The discursive politeness - a stylistic modality so often invoked by politicians and journalists as well - facilitates the reception, emphasizing both the speaker's oratorical skills and the visible changes in receptor's behavior. The research aims is intended to implement a tool for automatic recognition and detection of the discursive politeness in public speech, which - in fact - reveal aspects of pragmaticalization (pragmatic markers). The method intents to help direct beneficiaries (politicians, journalists, electoral staff, etc.), and, also, specialists in the field of natural language processing, linguistics, psychology, etc.

Keywords: discursive politeness, categorization, verbal phrase, corpus, pragmatic markers.

1. Introducere

Deşi recentă ca direcţie de cercetare în pragmalingvistică, conştientizarea importanţei politeţii, "una dintre constrângerile interacţiunii umane" (Hill et al., 1986: 349) devine o problemă din ce în ce mai importantă pe scena publică, cu atât mai mult în situaţiile de criză de comunicare. Că vorbim de o criză politică sau de o criză afectivă, soluţionarea se articulează în jurul formulelor de adresare. În fapt, vorbim de pragmatica politeţii, care joacă un rol foarte important în societate, indiferent de epoci şi culturi, "permiţând concilierea intereselor în general divergente ale lui Ego şi Alter şi menţinând o stare de echilibru relativ şi totdeauna precar între protecţia de sine şi menajarea celuilalt" (Kerbrat-Orecchio in Charaudeau şi Maingueneau, 2002: 443).

Premisa prezentului studiu este aceea că dobândirea credibilităţii impune un continuu proces de revizuire subsumat politeţii discursive.

În ultimii ani, un accent important se pune pe coabitarea dintre umanişti şi informaticieni, limba română fiind relativ liberă în ordonarea cuvintelor, şi, prin urmare, complexă şi anevoioasă în vederea analizei sintactice. În acest sens, o etapă fundamentală în vederea implementării unui instrument de recunoaştere automată a politeţii discursive va consta în parsarea sintactică cu structuri de dependenţă a corpusului existent (Colhon şi Simionescu, 2012).

Lucrarea conţine o analiză a mărcilor verbale ale politeţii - procedeu prezent în oralitatea actorilor politici, mai ales în context (pre)electoral - regăsite în discursurile lui Crin Antonescu şi Victor Ponta, aspiranţi ai fotoliului prezidenţial, în oglindire cu cele ale lui Traian Băsescu, preşedintele în funcţie, care evidenţiază competenţa comunicativă a acestora, implicarea afectivă, dar mai ales rolul argumentativ.

Lucrarea este structurată în cinci capitole. După o scurtă introducere cu privire la tema propusă, în capitolul doi sunt evidenţiate principalele lucrări cu referire la acest concept, urmat de capitolul trei care va delimita rolul politeţii discursive pe scena politică, evidenţiind

totodată şi cele două componente ale acesteia (pozitivă şi negativă). Capitolul patru propune o metodologie de lucru în care vor fi evidenţiate concret mărcile verbale de politeţe, pentru fiecare actor politic în parte dar şi în comparaţie prezidenţiabil vs. preşedinte, urmate de concluzii şi direcţii viitoare de cercetare în capitolul cinci.

2. Preocupări anterioare

Fenomenul politeţii a trezit interesul multor cercetători, demonstrând popularitatea de care se bucură în domenii academice dintre cele mai diverse: pragmatica, sociolingvistica, analiza discursului, comunicare, psihologie etc. (Grundy, 2000; Watts, 2003; Locher, 2004; Spencer-Oatey, 2002; Bargiela-Chiappini, 2009; Vlăduţescu, 2013). De la tratatele care ne învaţă arta de a trăi, la scrierile de sociologie, până în anii '70-'80 ai secolului trecut, când "mărcile ei lingvistice, expresia ei verbală începe să se constituie ca obiect epistemic, obiect de explorare pentru lingvişti, în raport direct cu interesul acestora faţă de interacţiunea socială şi ipostazele ei în schimbul interpersonal, conversaţia bucurându-se de o atenţie specială la mai toţi cercetătorii" (Carpov, în Convorbiri literare, 2007: 17). Remarcabile rămân lucrările autorilor: Brown şi Levinson 1978, 1987; Lakoff, 1972; Leech, 1983); Gofmann, 1967; Grice, 1975; Fraser, 1975.

Ne oprim la relaţia dintre politeţe şi ideologie, axată pe tema mărcilor verbale ale politeţii, abordată în lucrările volumului colocviului din noiembrie 1998, în Belgia, la Louvain-la-Neuve (Wauthion şi Simon, 2000). Conceptul de politeţe este utilizat ca strategie universală în interacţiunile sociale (Brown şi Levinson, 1978) de dezamorsare a pericolului şi minimalizare a antagonismului (Kasper, 1990: 194) şi dezvoltat ulterior şi în spaţiul francez (Kerbrat-Orecchioni, 1992). Ideologia politeţii ţine seama de intenţie şi de bunul simţ, de factorul individual şi de cel social implicate în procesul comunicaţional.

Politeţea este considerată un „fenomen periferic" în legătură cu caracteristicile afective şi sociale, ceea ce nu contribuie la eficacitatea maximală a schimbului de informaţie din modelul conversaţional (Grice, 1975), ci doar la gestionarea relaţiei dintre participanţii la procesul de comunicare.

Desigur, există şi alte opinii privind politeţea în comunicare. Pentru Michel Wauthion politeţea înseamnă ştiinţă, capacitatea locutorului de a doza sensurile implicite, apropiindu-se mai mult de funcţionalitatea exemplară a relaţiei dintre interlocutori, regăsită la Kerbrat-Orecchioni.

Retorica îmbină aceste teorii, întrucît "o ştiinţă globală a limbajului este, prin tradiţie, legată nu doar de factorul contextual (*actio*), ci şi de dimensiunile relaţionale şi sociale (prin *inventio* si mai ales prin *dispositio*)". Mai mult, semnatarii regăsiţi în volumul amintit, vor să arate că retorica nu poate fi restrînsă la *elocutio. Aici intervine rolul principiilor pragmatice, care "fundamentează* cele mai diverse tipuri de activităţi care presupun colaborarea între indivizi, inclusiv comunicarea prin limbaj" (Ionescu-Ruxăndoiu, 2003: 43): *principiul cooperării*, cu cele patru maxime formulate de Grice (*Logic and Conversation,* 1975): *a cantităţii, a calităţii, a relevanţei şi a manierei*, care este însăşi condiţia de existenţă a comunicării; *principiul politeţii* dezvoltat de Lakoff (Lakoff, 1977), Leech (Leech, 1983) şi apoi de Brown şi Levinson (Brown &Levinson, 1978, 1987), pentru a asigura «ancorarea» discursului în dimensiunea socială, în sfârşit, a treia componentă, *principiul stilistic*, prezent pentru a favoriza manifestarea neîngrădită a enunţării.

3. Rolul politeţii discursive

Kerbrat-Orecchioni (Kerbrat-Orecchioni în Lexis E-Journal in English Lexicology, 2010: 58), precizează că politeţea este "o maşinărie care menţine sau reface echilibrul ritual dintre interactanţi, şi, corelativ, produce satisfacţia reciprocă". Pentru a întări aserţiunea, autoarea trimite la ceea ce ea numeşte «frumoasa definiţie dată de La Bruyère»: „După părerea mea, simţul politeţii constă într-o anumită preocupare de a face ca, prin felul în care vorbim şi în care ne purtăm, ceilalţi să fie multumiţi de noi şi de ei înşişi", formulă foarte apropiată, chiar şi în literă, de principiul lui Goffman, „cruţaţi-vă unii pe alţii". Cu alte cuvinte, autoarea subliniază reciprocitatea indispensabilă a respectului în cadrul interacţiunii sociale. Wauthion însuşi defineşte politeţea lingvistică drept un „ansamblu de mijloace prin care limbajul asigură, în numele bunului simţ, funcţionarea comunicării interpersonale". Pentru orice act, verbal sau de altă natură, de politeţe, funcţia primordială este „stabilirea păcii sociale între indivizi", politeţea având proprietatea de „lubrifiant şi artă a purtărilor alese", precum şi pe aceea de a se îngriji de corectitudinea limbii. Graţie acestor proprietăţi, „politeţea este un mijloc de a dobândi o neutralitate a expresiei care nu este un mod nesemnificant de a vorbi", neutralitatea nu se confundă cu indiferenţa sau ipocrizia. Politeţea este o chestiune de comportament (lingvistic sau de orice alt tip), „adecvat în situaţii speciale, în încercarea de a atinge şi de a menţine relaţii sociale de succes cu alţii" (Lakoff, 1972: 910). O eventuală retorică a conversaţiei are în vedere în primul rând modul în care cineva îşi construieşte imaginea publică şi în care îşi manifestă respectul faţă de celălalt.

Cele mai multe dintre modalităţile discursive la care face apel oratorul politic pentru a convinge aduc prejudicii feţei pozitive sau negative a auditorului. Acestea pot fi atenuate prin apelul fie la strategii specifice *politeţii pozitive* (ex: exagerarea simpatiei faţă de receptor, folosirea unor mărci de identitate prin care politicianul îşi subliniază apartenenţa la grupul căruia i se adresează etc.), fie la strategii specifice *politeţii negative* (ex: atitudinea deferentă prin diminuarea propriei personalităţi, libertatea de decizie oferită alegătorilor etc.).

Putem, de asemenea, vorbi de *politeţe* vs. *impoliteţe*. Plecând de la principiul pragmatic al politeţii (Brown şi Levinson, 1978, 1987), Jonathan Culpeper (1996, 1998) realizează o anatomie a impoliteţii, privită ca un act de vorbire agresivă. Strategiile lui Culpeper au drept scop atacul la adresa echilibrului conversaţional. Watts nu doar confirmă importanţa impoliteţii, dar şi susţine faptul că ea "ar trebui să fie punctul central în conceperea unei teorii a politeţii" (Watts, 2003: 50-52).

3.1. Dimensiunile politeţii discursive

În funcţie de distanţa dintre interlocutori identificăm două tipuri de politeţe discursivă:

a) ***politeţea negativă*** (care menţine distanţele dintre indivizi, orientându-se spre satisfacerea eului negativ al participanţilor la schimburile verbale). Este modalitatea prin care se interpun frontiere între interlocutori, realizabilă mai ales în zona socială.

b) ***politeţea pozitivă*** (cea care reflectă apropierea dintre vorbitori, emiţătorul manifestându-şi dorinţa sinceră de satisfacere a eului pozitiv asociat colocutorului). Altfel spus, emiţătorul are tot interesul de a coopera, încercând să-l atragă pe receptor în această interacţiune. Ţine mai mult de zona personală.

O situaţie de criză de comunicare poate fi aplanată uneori făcând apel la strategii de politeţe negativă (atitudinea deferentă prin diminuarea propriei personalităţi, libertatea de

decizie oferită auditoriului, exprimarea indirectă convenţională a forţei ilocuţionare etc.), alteori la strategiile de politeţe pozitivă (folosirea unor mărci de identitate care atestă apartenenţa locutorului la grupul căruia i se adresează, exagerarea simpatiei faţă de receptor etc.).

3.2. Mărcile verbale ale politeţii discursiv-politice

Vom urmări, în cele de urmează, câteva exemple concrete de manifestare verbală a politeţii discursive în textele monitorizate în presa online ale trei actori politici români actuali (Crin Antonescu, Victor Ponta şi Traian Băsescu), fiecare bucurându-se de o receptare considerabilă în societatea românească. Menţionăm faptul că am preluat din formatul de stocare a datelor, XML[1] (*eXtensible Markup Language*), adnotarea verbelor cu tag-uri[2] (<v>...</v>).

Crin Antonescu, stirileprotv.ro, 24 feb. 2014

„Avem de-a face, din păcate, cu un partener - şi mă refer la Victor Ponta şi la partidul pe care domnia sa îl conduce - care nu înţelege şi nu practică aşa cum se cuvine separaţia puterilor în stat între Executiv şi Legislativ. Un prim ministru şi un partid care cred că deciziile se iau la partid, se comunică de la Palatul Victoria şi se execută la Palatul Parlamentului. Nu, asta nu, niciodată!"

`<v>nu înţelege</v> aşa cum se cuvine` - politeţe negativă
`<v>nu practică</v> aşa cum se cuvine` - politeţe negativă
`<v>cred</v> că...` - urmează o înşiruire de ironii
`deciziile <v>se iau</v> la partid` - (ironie) politeţe negativă
`<v>se comunică</v> de la Palatul Victoria` - (ironie) politeţe negativă
`<v> se execută</v> la Palatul Parlamenului` - (ironie) politeţe negativă

Liderul liberal preferă, în general, formulări ironice în scopul de a-l determina pe receptor să fie mai atent la chestiuni de nuanţă, de subtext, în general la ceea ce nu este spus în mod direct. Brown si Levinson (1987) văd ironia drept o strategie a politeţii, emiţătorul recurgând la un artificiu conversaţional prin care exprimă un sens diferit de sensul literal al enunţurilor rostite, cu scopul de a atenua duritatea unui enunţ nepoliticos.

Victor Ponta, antena3.ro, 26 Feb 2014

"Din discuţia pe care am avut-o cu domnul Tăriceanu şi cu alţi lideri liberali, eu pot să vă spun doar atât: le-am reconfirmat încă o dată, dacă mai era necesar, totala deschidere a mea ca prim-ministru, în primul rând, şi ca lider, sigur, al PSD pentru refacerea USL, a guvernării în formula în care am candidat şi am pornit la drum, ceea ce implică din partea mea, evident, păstrarea tuturor obligaţiilor pe care PSD şi restul partidelor ni le-am asumat până acum, adică acelaşi tratament între noi ca partide, candidatul comun la prezidenţiale. Astea sunt nişte lucruri pe care le-am spus şi pe care le consider şi astăzi şi în perioada următoare valabile".

`<V>pot</V> să vă spun` - politeţe pozitivă
`<V>am reconfirmat</V>(...)totala deschidere a mea ca prim-ministru, în primul rând, şi ca lider, sigur, al PSD` - politeţe pozitivă, urmată de o înşiruire

[1] XML este un set de reguli pentru a crea formate text în vederea structurării datelor. Am ales acest format, deoarece unui calculator îi este uşor să genereze şi să citească datele, cât şi să se asigure că structura datelor este corectă.
[2] În acest caz, tag-urile sunt verbele-cheie care descriu caracteristici ale politeţii.

care are rolul de a hiperboliza implicarea premierului în parteneriatul cu PNL şi, implicit, în bunul mers al guvernării.

<V>am candidat</V> şi
<V>am pornit</V> la drum
le-<V>am asumat</V> până acum
le<V>am spus</V> şi pe care
le<V>consider</V> şi astăzi...
le-<V>am spus</V> lucruri

Observăm accentuarea pe pronumele personal, la persoana I, singular (*eu*) ce denotă siguranţa de sine a oratorului. Mai mult, alternanţa între persoana I singular şi persoana a III-a plural (*le*) relevă şi asumarea politică a locutorului, care reprezintă opoziţia dintre deslușirea situaţiei conflictuale şi raţionamentul pe care au mizat ceilalţi.

De multe ori în discursul premierului regăsim forma clitică *vă* (ex. *vă spun...*) este ambiguă (între valoarea „voi" şi „dumneavoastră"), reducând la minimum adresarea directă, la persoana a II-a. Adesea recurge la formulările indirecte, la persoana a III-a (ex: grupuri nominale: *alţi lideri ai PNL*), tipice pentru construcţiile impersonale şi decontextualizarea discursului actorului politic.

Traian Băsescu, libertatea.ro, 26 feb. 2014

„Dacă este ceva ce mă deranjează este că sunt atât de mărunţi cei doi lideri Crin Antonescu şi Victor Ponta încât au simţit nevoia să facă un joc despre cine comunică cu preşedintele şi au spus că de aceea s-a ajuns la ruperea USL. (…) A fost o şansă pentru România că oameni de proastă calitate ca Victor Ponta şi Crin Antonescu nu au fost atunci la guvernare. Atunci s-ar fi îngropat România. Oameni lipsiţi de reponsabilitate care, prin disputa lor au pus-o în dificultate intr-o perioadă de criză în regiune. Ce s-ar fi întâmplat dacă aceşti oameni erau în timpul crizei economice, dacă acum în timpuri mult mai bune ei nu au fost capabili".

<V> sunt (atât de) mărunţi</V> cei doi lideri Crin Antonescu şi Victor Ponta - politeţe negativă

<V>să facă</V> un joc despre cine comunică cu preşedintele - (ironie) politeţe negativă

s-<V>a ajuns</V> la ruperea USL - (ironie) politeţe negativă

<V>a fost</V> o şansă pentru România că oameni de proastă calitate ca Victor Ponta şi Crin Antonescu - politeţe negativă

s-<V>ar fi</V> îngropat o şansă pentru România că oameni de proastă calitate ca Victor Ponta şi Crin Antonescu - politeţe negativă

<v>au pus</v>-o în dificultate - politeţe negativă

<v>nu au fost</v> capabili - politeţe negativă

De multe ori în discursul preşedintelui regăsim nominalizarea subiecţilor la care face referire (ex. *cei doi lideri Crin Antonescu şi Victor Ponta...*) tocmai pentru a evita ambiguitatea, crescând receptarea. Adesea recurge la formulările directe, la persoana a III-a (ex: *oameni de proastă calitate ca Victor Ponta şi Crin Antonescu*), tipice pentru atacul direct şi contextualizarea tabloului descris. De asemenea, preşedintele alege folosirea verbului la trecut. Trecutul fiind perceput ca o relaţie continuă, activă cu prezentul. E o căutare în memoria colectivă cu efect violent de influenţare a receptorului. În fond,

indiferent de sistemul mărcilor de politeţe, adresarea este foarte potrivită pentru studii pragmatice. Comportamentul discursiv, în acest caz, se individualizează cu claritate.

4. Metodologia de lucru

După identificarea crizei de comunicare, şi anume, criza USL, studenţii au avut de monitorizat câte cinci discursuri din presa naţională online timp de trei zile (24-26 feb. 2014), o zi înainte de declaraţia liderului liberal că formaţiunea sa iese de la guvernare, ziua declaraţiei oficiale şi o zi după. Aceştia au stocat textele şi au adnotat mărcile verbale ale politeţii, date care au fost ulterior reprezentate grafic şi interpretate.

Amintim un fragment-model din discursul liderului liberal:

"Domnul Ponta intră într-o capcană dacă vine la discursul «PNL e foarte bun, domnii Chiţoiu şi Stroe erau minunaţi, Antonescu e rău. Altfel, sunt cel mai bun prieten al PNL, guvernăm minunat împreună»".

`<V>intră</V> într-o capcană` - politeţe negativă
`<V>e foarte bun</V>` - (ironie) politeţe negativă
`<V>erau minunaţi</V>` - (ironie) politeţe negativă
`<V>e rău</V>` - (ironie) politeţe negativă
`<V>sunt cel mai bun prieten al PNL</V>` - (ironie) politeţe negativă
`<V>guvernăm minunat împreună</V>` - (ironie) politeţe negativă

Este un exemplu tipic pentru un orator politic, care face uz de strategiile politeţii negative pentru a convinge auditoriul de autenticitatea şi relevanţa spuselor sale.

4.1. Elemente de context

Încă de la începutul anului 2014 se anunţa o redefinire a USL. Refuzul premierului de a accepta formula de guvern propusă de PNL, cu Klaus Iohannis vicepremier şi ministru de Interne, dar şi negocierile dintre PSD şi UDMR pentru un nou Guvern l-au determinat pe liderul liberal să ia decizia de a ieşi din USL. Liberalii au votat o rezoluţie în acest sens, cu doar şase voturi împotrivă. Unul dintre acestea a fost a ex-preşedintelui PNL, Călin Popescu Tăriceanu, acum preşedinte al Senatului.

4.2. Statistica şi interpretarea datelor

Prezentăm mai jos situaţia numerică a mărcilor verbale ale politeţii, pentru perioada amintită (pozitive şi negative) pentru fiecare actor politic monitorizat. Menţionăm că textele au avut o dimensiune încadrată între (3706 cuvinte) la Crin Antonescu, (1263 cuvinte) la Victor Ponta şi (13.010 cuvinte) la Traian Băsescu.

Actor politic	**Nr. mărcilor verbale ale politeţii**	
	pozitivă	**negativă**
Crin Antonescu	248	260
Victor Ponta	549	219
Traian Băsescu	83	189

Tabel 1. Evidenţa mărcilor verbale ale politeţii

în perioada 24-26 feb. 2014

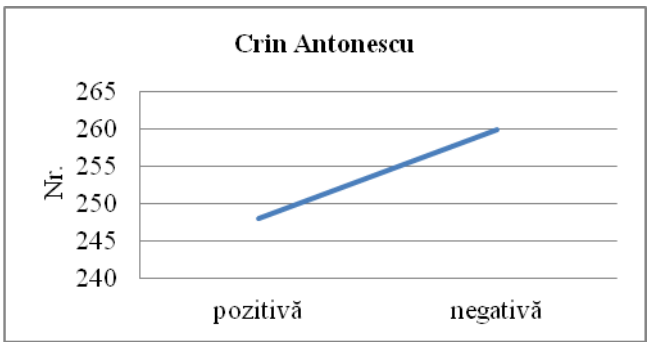

Fig. 1 Comportamentul discursiv din perspectiva mărcilor verbale ale politeții - Crin Antinonescu (24-26 feb.2014)

Conform figurii 1, remarcăm o pondere de politeţe negativă mai mare în discursurile liderului PNL, ceea ce este firesc, dat fiind că acesta a fost protagonistul principal al ieşirii liberalilor din formula USL şi, implicit, de la guvernare. Mai mult, o situaţie tensionată (în fond, un conflict doctrinar), precum a fost previzibila criză USL, denotă cele afirmate anterior, un lider politic, fost prezidenţiabil al USL, a marşat pe strategiile de politeţe negativă pentru a convinge auditoriul de funcţionalitatea precară a formulei guvernamentale în care se afla. Este şi o strategie de denigrare, totodată, a copreşedintelui USL.

La polul opus, regăsim comportamentul discursiv al lui Victor Ponta (fig. 2), care alege mărcile verbale de politeţe pozitivă. Apelul la strategiile politeţii pozitive reduce distanţa socială dintre emiţător şi receptor. Este un drum la fel de riscant, deoarece acest tip de politeţe realizează, de cele mai multe ori, hiperbolizarea comportamentului politicos (ex: exprimarea explicită a unui principiu, care să ateste interesul şi stabilitatea atitudinală ale locutorului faţă de interlocutor). Uşor ritualic, acest tip de politeţe permite, cel puţin la nivel de receptare publică, reducerea tensiunilor şi instaurarea unui climat de normalitate.

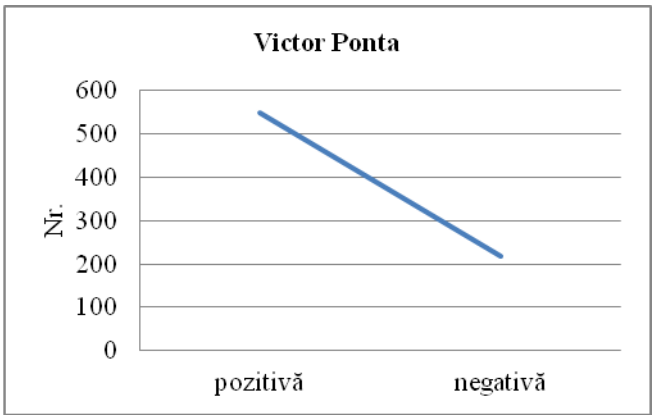

Fig. 2 Comportamentul discursiv din perspectiva mărcilor verbale ale politeții - Victor Ponta (24-26 feb.2014)

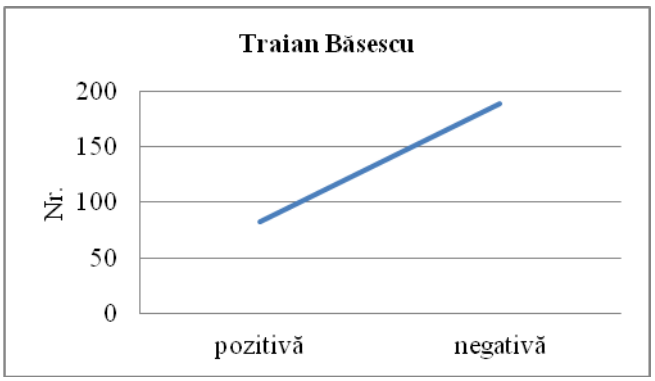

Fig. 3 Comportamentul discursiv din perspectiva mărcilor verbale ale politeții - Traian Băsescu (24-26 feb.2014)

Traian Băsescu, conform fig. 3, se individualizează prin utilizarea unui limbaj colocvial, clar, non ambiguu, preponderent axat pe mărcile verbale de politeţe negativă. În acest caz, aşa cum am observat, folosirea verbului la trecut, alunecări descriptive cu referire la liderii celor două partide, care s-au aflat împreună la guvernare etc. În acest caz, strategiile de politeţe negativă, iau în considerare limbajul cu uşurinţa în comunicare.

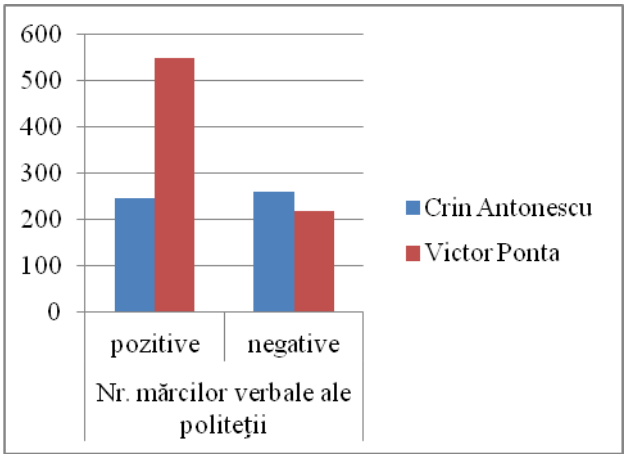

Fig. 4 Comportamentul discursiv din perspectiva mărcilor verbale ale politeții – Crin Antonescu vs. Victor Ponta (24-26 feb.2014)

Analizând comparativ discursurile liderilor PNL şi PSD, aşa cum de altfel am precizat şi în analizele individuale, regăsim la cei doi strategii de politeţe diferite, ceea ce afirmă fără echivoc două teritorii, două ideologii, două tipologii de lideri politici.

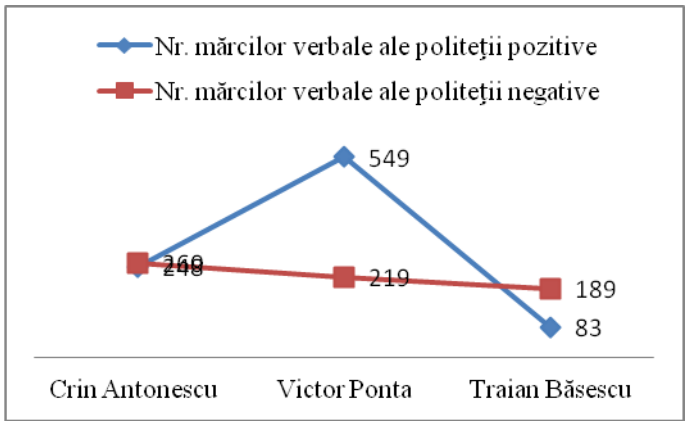

Fig. 5 Comportamentul discursiv din perspectiva mărcilor verbale ale politeţii - Crin Antonescu vs. Victor Ponta vs. Traian Băsescu (24-26 feb.2014)

În figura 5 se poate observa şi mai bine diferenţele în comportamentele discursive ale celor trei actori politici analizaţi. Procentual vorbind, preşedintele se remarcă prin strategiile de politeţe negativă, devenind un fel de arbitru în situaţia conflictuală descrisă (folosirea de elemente injurioase menite să dezamorseze posibilele reacţii negative ale receptorului).

5. Concluzii şi direcţii viitoare de cercetare

Analizând din punct de vedere pragmatic discursurile politice, am constatat că principiilor pragmatice li se acordă importanţă diferită de către participanţii la comunicare, maxima manierei fiind cea mai flagrant încălcată. Emiţătorul politic, mai ales, doreşte să-l implice pe receptor în tălmăcirea mesajului, dar, apelând mai mult la strategiile politeţii negative. În situaţiile în care distanţa socială dintre participanţii la comunicare este nesemnificativă, emiţătorul poate să adopte şi strategiile politeţii pozitive.

Este de reţinut faptul că analiza rolului politeţii discursive în spaţiul public trebuie să ia în considerare atât natura ei, care este în esenţă interacţională, cât şi condiţionarea ei culturală, ceea ce subliniază vulnerabilitatea principiilor pragmatice (principiul cooperării şi principiul politeţii).

În acest moment, adnotarea manuală oferă cadrul identificării celor mai probabile patternuri de recunoaştere automată a mărcilor verbale ale politeţii, etapa următoare de cercetare.

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THE CONSTRUCTION OF ROMANIAN CONTEMPORARY POLITICAL CLASS'S PUBLIC IMAGE – ITS CONTENT AND ITS ORIGINS

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Abstract: This brief and general study tries to uncover the ways in which is born the public image of Romanian contemporary political class at the level of public perception. The method used is disclosing three key elements which in our view could shed a consistent light upon the way in which is build public image of contemporary Romanian politicians.
Firstly, we uncover the modes in which the public image of contemporary Romanian politicians is configured in the present at the level of public opinion. As we discovered this process is relatively a rudimentary one and it is not required, in order to understand it, some specific and elaborate sociological tools of investigation in order to shed a substantial analytical light upon it. Also at this point the general content of the Romanian political class's public image in the eyes of the Romanian public opinion it is disclosed.
Secondly, by continuing the first step, the study tries to argue that in order to unveil the frame and the content of Romanian political class's public image, at the level of public opinion's perception it is not necessary to use some sophisticated or too elaborated psychological or sociological research tools. The reasons for this situation are also analyzed.
Thirdly, the study also tries to indicate and to explain the failure of a misguided public communication approach, a one which was consolidated in time due to the poor management that Romanian politicians unfortunately promoted in this domain. Thus, in the end, this study tries to draw a brief picture upon the conditions which ultimately conducted to the failure of an unprofessional public communication and also to the failure of one unprofessional PR approach by the Romanian political class regarding the way in which it was constructed, in time, its public image and its public perception.

Keywords: Public Image, Public Opinion, Political Class, Media, Public Relations.

Introduction

Which are the fundamental things that are defining a public image in general of a well delimited class of individuals? This question is not restricted to the general conceptual frame from within public communication or sciences of communication but it is involving additional theoretical components from sociology or social psychology for example. However, this study is limiting its perspective by including this question mainly in the field of sciences of communication. In concrete terms our purpose was initially to disclose two ingredients of the contemporary Romanian political class.

Firstly, we intend to disclose the main content of this general public image at the level of Romanian public opinion's perception and, secondly, to disclose, in its main coordinates, how the content of this public image was born in the mind of general public opinion from contemporary Romania.

The Content of Romanian Contemporary Public Image and its Building Process at the Level of Public Opinion

For an external observer but also for someone who is specialist in the field of sciences of communication it is not very difficult to obtain in a very quick mode the key ingredients

which are defining the content of the contemporary Romanian political class in the mind of the general public from Romania.

Briefly speaking these ingredients are translating a profound *negative* perception about the way in which this political class is fulfilling its duty for the people but also about the general and particular set of characteristics of this special social segment from the top of contemporary Romanian society. People are in general unsatisfied and unhappy about Romanian political class and in terms of perception a very strong negative one was consolidated in time especially about the parliament but also about the other elements from the political structure. As a general perception this negative trend could be thus analyzed in its two major components.

Firstly, we have in mind *the results* in time of this political class in terms of its commitment to the real needs of the Romanian society. It is not difficult to see that for a significant majority from the contemporary Romanian public opinion there is a very negative perception about the general performance of Romanian political class as this segment was configured in Romania after the collapse of communism in 1989. For the general public, because of various reasons, these results are generally viewed as poor or at least unsatisfactory. Even some small successes are not considered as essentials as long there are the perception that in the process of obtaining them the Romanian political class had only minor contributions. This would be the case, at least for a part from the Romanian public opinion with the European integration or with the process of admission in NATO finalized for Romania in 2004.

Also, a number of other key elements for this public perception are disclosing the fact that for the majority of the Romanians the political class was not able to start and to maintain a structural development of the country towards a definitive western trajectory with all the consequences which can occur from this situation.

It is not the aim of this study to discuss in a deeper manner the reasons for which the things are now looking like this. For the general purpose of this study it is enough to disclose just this negative perception which Romanians have about them own political class and to disclose to reasons for which this was configured within a conceptual frame from the sciences of communication.

Secondly, in addition to what has been already said we must also underline that this negative perception is present regarding *the quality*, from various perspectives, of the members of Romanian contemporary political class. In this context it is also present a powerful negative opinion at the level of Romanian public opinion.

These are the facts and there is no need for further disclosure. In terms of our purpose the next question is about how this negative perception was build and, eventually, how it is still sustained?

Without entering here in too many details we believe that we can yet answer to these questions in a simple and clear manner: in our view there is no need for an extensive conceptual research frame to uncover to content of the process through which the public perception about the quality and about the results of the contemporary Romanian political class is build at the level of nowadays Romanian public opinion. We sustain this point of view even if, in rare cases, some extensive studies were made not only upon this issue but upon

some general symbolic aspects regarding the general pattern in which Romanian society has evolved after 1989.

In our view this image is constructed through a relatively small number of rudimentary media processes and is hugely fueled by a traditional bad self perception of Romanian people.

In terms of media impact the main frame of tools, so to speak, is reduced to an already some sort of a traditional approach through which contemporary Romanian media is used to brought into the public scene the negative side of Romanian political class. We do not say that this situation is triggered by some artificial reasons. By the contrary the Romanian contemporary media has all the reasons to behave in this manner as long the Romanian political class did not offer something different in order to be shown in front of the Romanian public opinion. *What it is important within the context of this study is the fact that this media habit as a profound impact upon the way in which is build the public image of the Romanian contemporary politicians in front of the Romanian public opinion.*

The second reason for which in time was coagulated at the level of Romanian public opinion such a negative perception about the political class of the country, a one which, in our view, is closely linked with the first one, is a traditional negative self perception of the Romanian people in general. The reasons for this are complex and they had been recently analyzed within Romanian cultural space (Boia: 2012). Anyway, what is certain is the fact that this negative self perception is linked, at least in our view, with the way in which Romanian people is perceiving the quality and the practical results for society of its own political class.

Within this general frame of approach in our perspective there is no need for an elaborate or sophisticated set of research tools in order to understand how is born the public image of the political class within contemporary Romanian public opinion.

The Cultural Tradition and the Causes for the Failure

Even if in their general coordinates the ways in which the public image of the Romanian political class is configured nowadays at the level of Romanian public opinion are clear some additional observations could be made.

Firstly, at least to our knowledge there are no consistent studies which could indicate a link between the public perception about the value of Romanian politicians in the eyes of the public opinion and a tradition which, as we saw, has a profound negative element about the self perception of the Romanian people. And this is exactly what we intended to develop in this study. From our perspective there is no possibility to independently consider, from a strict public communication frame, the forming of public image of the Romanian contemporary politicians at the level of public opinion. Of course it could be never denied the role of reality, so to speak, in configuring this bad perception because, as everybody knows, the contemporary average Romanian politician has indeed a poor performance. But we think that this negative perception could be hardly modified even if things will start to improve. And this will be, anyway, a long and difficult process. So, in our view, the causes for the significant negative image of the contemporary Romanian political class in front of the public opinion could not be reduced to only their poor performances of to their poor management of their public communication strategy. The causes are in our perspective much deeper and it

could be discovered within a historically configured mentality which describes a people with a serious negative self perception. This is indeed very strange if we have in mind the fact that this nation has also moments when it thinks about itself in very good terms and perspectives. This phenomenon has been often described during Romanian cultural history by many prestigious authors and sometimes, we consider, this description is very accurate but also very disturbing (Pleşu: 2005, pp. 297 – 299).

Secondly and speaking now only from the perspective of a public communication approach, the causes responsible for the very poor images of Romanian politicians could be indeed explained through their very poor management of public communication. This process was analyzed by us in some different other studies but, however, we can mention here that the poor public communication of the Romanian politicians is a result of large set of public communication errors. They made almost every possible mistake which is described in every standard manual of public communication.

As a set of conclusions we can now summarize our perspective as it will follow bellow.

The public image of contemporary Romanian political class is mostly created by its own quality, so to speak, and this situation is only reflected through Romanian media. Further, there is no need for sophisticated research tools in order to understand how this image is formed at the level of the public perception and public opinion because in this process are involved some elementary media aspects which do not need special investigations.

Secondly, the public image of Romanian contemporary politicians is strongly linked with a bad traditional self perception and self image of the Romanian people itself. This historically configured situation has not only general cultural implications, at least not in our view, but has also tremendous impact about that way in which Romanians nowadays perceive their own political leaders. Of course, from a cultural point of view the analysis could be extended and many significant Romanian authors have gone deeper in this direction even from the beginning of Romanian contemporary history (Zeletin: 2006, pp. 25 – 84).

Thirdly, and with this the entire circle is enclosed if we can say so, this negative image of the Romanian contemporary political class is returning and it maintains the negative image of the country not only in front of the internal public opinion but also in front of the external perception of Romania (Vişniec: 2013).

Briefly, our point of view is claiming that in order to understand how it was created such a negative public image for the Romanian political class is not enough to use tools from the field of sciences of communication. Here is present something much deeper and we all as Romanians must be aware of this.

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SYNCHRONIZATION AND THE PERFORMANCE SPORTS MODEL SUBJECTED TO THE PHILOSOPHICAL INTERFERENCE

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Abstract: In linguistics, the model is a theoretical construct developed by the linguist during the modeling operation, serving as a substitute / analog for the considered linguistic phenomenon. The key feature of the model is its elaborate construction, which, however appropriate and elaborate would be, approximates linguistic reality, being but one of its assumptions of organization and functioning. According to this feature, the possibility appears justified the idea of continuous improvement and concomitant models of the same type of model.
Our research aims to fully concomitance analytic, synthetic-generative, phrasal, paradigmatic, formalizing mathematics and logic. In sports, we talk about building competence and performance models. Paradigm-art sports will be best highlighted in dramatic arts and active area of related dance, theater, music.

Keywords: paradigm arts-sports, cultural creation.

In synchrony, the elements make up a system and are in the same temporality. No one can deny the contribution of synchronous analysis interpretation of collective phenomena [1]. Eugene Lovinescu accredited rapid synchronization idea of cultural creation (especially of literary and artistic) of a cultural nation with other nations to not fall behind. Originality is the creation of a nation of ideas and new cultural forms, but also ethnic refraction angle of reception and transformation of ideas and cultural forms of universal service [2].

Ferdinand de Saussure defined synchrony as an aspect of a language at a certain moment in time. "Everything that belongs to general grammar is called synchrony; for various ratios that are the responsibility of grammar can be established only by language states of mind" [3]. Synchronous linguistics is essentially a descriptive linguistic and structural one. But whereas at Saussure, between synchrony and diachronic there is a radical antinomy, in modern linguistics one argues that this dichotomy is essentially methodological; static and dynamic aspects coexist in a dialectical manner [4].

Cornel Ailincăi develops a "visual grammar form" - as visual education textbook [5]. Art itself is a language specifically made so that all the languages of signs that have a cultural meaning, incomprehensible to those who have not learned to read. Maria Corti assigns the artist the possibility to exit the grammar of vision (s.n), subject to all the perceptions and traditional semiological codes [6]. Visual aesthetic forms are presences generating performance [7] and the generator himself of "visible dialogue", verbal and / or nonverbal [8], just by the virtue of his original notes, of something "different".

Hence, the effort to explain / interpret one's meanings, to dig in and understand the meaning. The Form seen and addressed ostensiotically [9] and hymeneutically [10] acts as an expressive form and package / pattern / model / paradigm "trans-philosophical concepts" [11] executive and creative materialized because the artwork is always the result of a process creation. Sport can be considered an act of aesthetic and art movement. What, for instance, are canvases and colors for the painter, is the body for the athlete. Appreciated globally, sport has its own vocabulary and grammar just like literature, has rhythm like music, poetry and dance;

has a script, scenario, scenes, costumes and conventions as theater, has sequences like films, has the plasticity and strength of physical expression, aesthetic and all art forms. "Moreover, in the spotlight, literally (in the show area) and figuratively (in public), the athlete can be equated with the artist, the two types of representation." [12] These types (located on route archetype-neo-type –meta-type) are externalized (team sports, combative disciplines, gymnastics, athletics, cycling, etc. - as dance, theater) and internalized character (climbing, chess, shooting - like poetry, fine arts).

In the first case it's the spectacular nature of the field, allowing external emotional communication, dramatizing situations and mobilizing crowds around a stage (stadium, theater, gym, Olympic pool and so on).

In the second case we are dealing with non-performance during development action, internal emotional force and a solitary communication.

To close this first hermeneutic circle, synchronizing itself means "to make two or more actions, facts or events, events to happen at the same time" [13] and its synonyms: Simultaneously, parallelism, simultaneity [14].

Similarities occur especially in what Americans call performing art where the virtuosity of the violinist is comparable to the virtuosity of the athlete. In the Decimal classification of all libraries in the world, sport is not even in science nor in pedagogy, psychology, where in fact he would be the natural place, but in arts (seventh group - art, games, sports).

Levi-straussian structuralism [15] and model (modeling) go hand in hand because, to compare two structures and to study their transformations, you must first pull them out, give them a structure to be a psychological or sociological one. "Abstraction is thus the spiritual activity or content that issue, felt as essential liaison felt that non-necessary items, in that it distinguishes them from other words differentiates them" [16].

There is therefore a case of abstract thinking, as the abstract may be: feeling, sensation, intuition. CG Jung is the author of "definitions", all operational whenever a broader treaty on synchronization and performance sports model under interference philosophical about connections and motivation it generates models (Nadia Comaneci, Ivan Patzaichin, Camelia Potec, Cristian Gaţu, Ilie Nastase, Gica Hagi, Popescu Gică etc.).

Abstract thought detaches a content characterized by intellect qualities, logical elements that are not suitable.

Abstract feeling does the same with affective content. There are thoughts so abstract and feelings so abstract, the latter called by Sully intellectual, aesthetic and moral [17] which adds Nahlowsky religious feeling (highest ideal, trans-modern [18]).

In the context of this article, abstract sense might be called aesthetic feeling as opposed to sensory sensation and abstract intuition might call intuition symbolic as opposed to fantastic intuition.

In this paper, we relate the concept of abstract representation of a process by which it is bound psycho-energetic. The representation of the whole will be given all at once, but I, the professor (meta) (trans) visually absorbed by her, go back to me with the course taken and grille, reshaped, My world concepts as arranged / purchase constellation around the object. As such it requires another clue regarding the problem model.

As Claude Levi-Strauss, I am trying to develop a universal code able to express common properties specific structures taking every aspect. Using this code, and was justified for each system in isolation but for all systems when it came to making comparative [20] between sports and athletes.

The Negrician identifies, in turn, possible attitudes towards the existing creator. Like everywhere in the area of arts and sports performance, it establishes a complex relationship between ego game creator and matter mundi. The existing is understood very broadly under the action of existing producer artistic self. The three classes of attitudes are all stages of development athletes to the supreme title (World, Olympic, European and national level).

When the existing ego builds, existence acts. When he transforms, existing elements are transformed into signs of ego state. Only when ego is involved totally, he turns, transforms the existing, replacing, redesigning it [21]. These three phenomenological and simultaneously ontological, knowledgeable, axiological sites have behind them another three-pair: processing, transfiguration, substitution. The type of processing, self continues to occur - even in perception, as of the construct - an active phenomenological subject, which makes the world individually checked and give perspective.

Reality is updated, the ideology, directed by some ideological rhetorical sub-codes. Processing leads to quantitative and qualitative information level change through enriching or reducing significance. Of stylistic consequences visible in the content, material processed is inferred that the self, with priority in most cases, one-way speculative-metaphysical and mythical-symbolic attributes by assignment.

If while processing the will to create is expressed intellectually, the transfiguration, acts as a clearing system imaging ego states. 'I used to live in those parts of reality that are significant in relation to contiguity with it [22].

The dialogue between the performance and psychoanalyst athlete has rather aesthetic features of a text whose idiolect be identified and implemented in an artistic immanent hermeneutical object predicate / categories [23].

For replacement to take place, the correlation (link) between the two parts (states of self and circumstances, states of self and consequences), must have a certain degree of generalization, in order to be recognized.

Readers (viewers) make an effort to induce correlation in the sufficient, but not excessive footsteps of the artist-athlete that he leaves in view, which is similar in another plan to the symptoms. Symptom - to remember - acts as a signifier of a certain state of the ego. Whole evolution (say Nadia Comaneci ground) merely bring, enough, circumstances and consequences of the category elements that become imminent significant correlation with mood category.

Substitution is the owner of great performances. Subject merges with the subject. Real is absorbed by me or is it imaginary projection. Replace vision reality.

Transforming object into subject, the visionary transfiguration of matter involving a maximum imaginative flare.

In the perception of the sports world, something fundamental happened that makes him see something never tried, and open the inner eye to imagine.

Thorough analysis exercises, games, developments in the "poetical vision" took place suggests the possibility of awareness of procedures.

It is unlikely that, in some cases, fantasizing to become methodical and lucid regime by developing imaginative consequences of hypostasis (posture) adopted in syllogistic chip consecutions by adding a few rings. Arises and a fabulous volunteer vision narrative-descriptive arises another "reality", another physical and cultural universe, classified things, beings, phenomena, events.

Consistency of all is the condition of victory and cohesion is indicative of the relevance of triumph, in teams or individually.

In any development of a true champion, there meet / cross / combine / intersect two or more events, happenings, actions, attitudes, patterns. We thus interference term, underlying all performance sports (swimming, gymnastics, handball, football, alpine skiing, etc.).

It's about the introduction of foreign elements in the system of "language" specific training / communication / training / motivation etc. that is producing the desired effect: larger reorganization involving changes in the entire set of oppositions.

Interferences are conditioned not only by structural factors but also extra-linguistic ones, related to the socio-cultural and psychological contact.

Regarding our own efforts, we used the laminar scientific discipline, contact and interference between two fundamental sciences which is called inter-discipline.

Initially it may seem a hybrid creation, which would still have its own object of research, special problems and appropriate methods. But our modest contributions and / boldness, are acquired so as instituting self philosophy of art and sport, with trans-disciplinary contributions from (to) aesthetics, hermeneutics, semiotics, religion, symbolism, syncretism ontology, poetry, phenomenology, linguistic, stylistic, ostensiotic.

Tributary to the fundamental sciences which overlap their object partially, is the new science established in Romania that broke away from them, wearing a different form, and from a theoretical and applied new level.

Between the two systems (the basic sciences and interdisciplinary sciences) to establish parallels, influences osmotic exchanges are not solved through their dialectical approach and / or included third [24], the second approach belonging to the trans-disciplinary regime [25]. One is revolutionary [26] par excellence.

Our study was analyzed from a semiotic point of view into six concentric circles: the first circle: performance, the second circle: sport, in the third circle: synchronization, in the fourth circle: the model in the fifth circle: interference and in the sixth hermeneutic circle: philosophy.

A bibliography of performance at all sufficient and updated, can provide a "catalog" of ideas almost representative for Romania for the performers athletes. Dan Salapa re-discusses the concept of performance and denounces its perversion as it is found in nowadays Romania, because tomorrow one hopes not to speak about this, if things are not corrected immediately ethically and aesthetically, and especially economically-politically.

"Romanian Performance - claims (in vain? – IPB) Dan Salapa - continues to be systematically compromised, innate intelligence is not stimulated as much as it ought to be, gained intelligence is kept in confidence and intelligence already formed is urged because of the widespread poverty in Romania, to migrate to other horizons ". [27]

Once exhausted the justified fear let us try – partially with successful results in the order prime and scientific originality - a re-philosophical interferential (diachronic-

synchronous, paradigmatic-syntagmatic) of the approach towards performance sports by actors that have always fueled the development .

Maria Serban, for example, wonders if there is a key to success in human performance what are the steps in the great affirmation performance. She investigates ways to increase it, including nutrition athlete or by his attitude towards self and others. [28]

A key to success would be the formula for life that interferes with social requirements, to adapt professionally, family-wise, to overcome failure on the path of sustained searches, fertilized pure and selfless work, based on a mental and emotional health of moral discipline and spiritual sensitivity.

A model champion, the great human force, would consist of the following defining characteristics: skills, consistency in training, self-improvement, real sense of failure / success, modesty and aplomb, the capitalization of competition, stress resistance. "The first 6-8 or even 10 athletes in the world are equal in value, but the resistance to frustrations, surprises, the unexpected, the" weightless "- will decide the ultimate champion." [29]

Other specialists [33] immanent to the domain - not transcendent like we, who sign in the present meta-theoretical research, - are dedicated to the comprehension or explanation [30] of the trinomial "decision - self - performance", the third term in the middle is included (who himself is ternary logic, ontological and secret (hidden)) [31] and supports communicational analysis (Transactional analysis [32]), that is to say of investigating how different states of self communicate to different people.

The formula of life, referred to above, will develop its own script. In fact, communicational analysis will provide the technique of self-interest to mental health, personality development in the directions that the subject chooses and after completing all phases: structural analysis, communicative analysis, interpersonal gaming analysis and life scenarios.

In this life a not to be neglected place, even so nucleotide (core-ontic), is for the attention to cardiovascular physiology problems, some modern methods of investigation of the functional state of the heart and vessels, laboratory exercise capacity and on the playground, cardiovascular disease in athletes, some training methods, modern methods of recovery [34].

These are altogether required parameters, as there are selection criteria for cardiovascular sports.

But as the heart has a rhythm of its own, modern sport (post-and trans-modern) puts increasing emphasis (transcendental? [35]) on Psychomatic qualities. And the pace is their common factor.

Strength and ubiquitous rhythm of aesthetic and technical participation in achieving great performances and world records and Olympic course are obvious.

The emphasis is a transcendental philosophical one and it is imperative "to any philosophy physiognomy and structure" [36], and therefore to the philosophy-the-art sport as standalone (the eighth?).

Therefore, modeling sporting behavior would depend on three components: the biological, the psychological and social. The biological component is the nature of biochemical, physiological, somatic, and the psychological component comprises the athlete's entire personality, aspirations and ideals, will, creativity and many other, while the social

component includes in it civilization, science, technology, culture and especially relationships.

This "triangle is a unit, a system, each of its structural components are interacting with each other. The four "A" of performance are: skills, attitudes, training, environment.

Since Mihai Epuran conducted a study on these, we emphasize that, indeed, athletic performance cannot be achieved without the contribution of trans-discipline now called "science art" [36].

We add as an irrefutable argument, the gymnast's Nadia Comaneci testimony, from which we selected some determinations, some judgment, some philosophical self reference and interferential trans-epistemologically: talent + work ("without work discipline, content and methods, you cannot achieve great performance"), repetitions, tears, renunciations, technical skills ("but without a high level physical training cannot aspire to a higher technicality"), special qualities ("qualities that are decisive in a contest are concentration, calmness, strength, speed and skill execution") the balance, a fine coordination, a perfect sense of rhythm movement ("and they have practiced continuously, without interruption, to improve and perfect themselves"), the harmonious development of physical quality, safety competition [37].

One calls to the ramp the swimmer Carmen Bunaciu. She adds to those reported by Nadia Comaneci, the feeling, as an inner intimate mechanism, of the cyclicality of exercise, recovery from exercise, lap times, different rhythms of evidence, strong and explosive pace of record time.

In his opinion D.Popescu-Colibaşi, handball coach, the presence of rhythm in man has joined the wave motion of the entire cosmos, the electric wave vibrations, the entire balance of everything that surrounds us.

On this quality of the player, that is to say the rhythm, his actions or collaboration with other players are based, giving rhythm to the team.

The acclaimed coach cites catching the ball based on technical movements of palms and movement coordination with other parts of the body, but when action must be taken is as given by the pace of the player. The tactics are based on syncing the (SN) field trips of all players based on the opponent's moves.

The moments of action of each player cannot be in fractions of a second as hazard (intemplation [38]) occurs Kairotic and the pace would be the ability of the individual to fit the environment as such and sporting environment on the playing ground.

In the "Gospel of Thomas" [39] there is stated that "happy is the man who struggled (he worked, he labored, his anguish, suffering) because he found life". And stated in a saying of Jesus that we should not hesitate to know what is in front of us, and what is your secret will be revealed, for there is nothing hidden that will not be revealed. While the consciousness you will feel the force or energy, you keep the secret union of soul and body, while experience will teach you how one event constantly follows the other. David Hume in "Section VII.

Of the idea of necessary connection "to" Research on human intellect " one believes that when" we are aware of a force or energy in our own mind, a new idea is born "[40].

The ability of the soul of nature to produce true essence of an idea is a creation, a production of something you wonder-what, which implies a power so great, that it might seem at first sight beyond the capacity of any being that is not infinite.

Or – in the vision of Paul Ricoeur - human action is a open work whose meaning is inevitably suspended [41].

It is because it opens new references, new understandings and new explanations, followed by the unstoppable performance of other human champions from antiquity up until the future.

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NATIONAL IDENTITY AND VIRTUAL IDENTITY. INFLUENCE OF INTER- AND INTRACULTURAL ON IDENTITY CONSTRUCTION IN CYBERSPACE, ROMANIAN AND FRENCH TRAVEL BLOGGERS

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Abstract: Travel experience is the occasion when the national identity of the traveler meets the otherness. On the other hand, the blogger, since he assumes a public role - that of sharing with its audience the travel experiences, constructs an identity in relation to the members of his culture.
The differences between the situations in which Romanian and French bloggers build their virtual identities during their journey in Romania are numerous and fundamental. French bloggers belong to a national culture that faces another national culture, producing a discourse about this confrontation addressed to a community witch is chosen as target audience within the national culture.
Instead, for Romanian blogger are obvious similarities: the same national culture with the locals he meets, the same values that permeate the material and spiritual traces that it finds in places visited in the country; more, the audience share the same values, have the same interpretation of key cultural events, and is likely to have had a traveling experience in the same geographic region.
This tension between intercultural dialogue and intracultural dialogue is the background that traveler blogger builds personal identity in cyberspace. The research question is how national identity and inter-and intracultural dialogues affect blogger assumed identity in cyberspace. Comparative textual analysis of 393 posts from 30 blogs of Romanian authors and 30 blogs with French authors leads to eight ideal-types of virtual identities assumed by Romanian and French bloggers: the hero, the discoverer, passionate, anthropologist journalist, guide, travel specialist, and pragmatist.
Most blogs reveals a multifaceted identity which is dominated by an ideal type. National identity, and especially the type of inter- and intracultural established between blogger, audience and visited place influence the real-life personal and social identity that bloggers decide to embrace and develop in cyberspace.

Keywords: national identity, virtual identity, intercultural dialogue, intracultural dialogue, travel blog.

Introducere

Tehnologia digitală este concepută şi este utilizată în cadre socio-tehnice şi de aceea în însăşi structura ei sunt înscrise sistemul de valori, imaginarul şi relaţiile proprii societăţii căreia aparţin inovatorii şi utilizatorii. Cadrul socio-tehnic este cel care cuprinde imaginarul lumii inovatorilor şi pe cel al utilizatorilor în cadrul mai larg al imaginarului social (Bajolet, 2005). Astfel, obiectele tehnice, cu puternică încărcătură simbolică, şi utilizările lor sunt formatate de cadrul imaginarului tehnic, al istoriei tehnice şi în acelaşi timp de condiţiile socio-politico-economice, istorice şi culturale. Cadrul socio-tehnic modelează interrelaţiile dintre obiectul tehnic, ca artefact neutru, şi diferiţii actori sociali (inovatori şi utilizatori) (Flichy, 2008, Jouët, 2009).

Societatea americană este creuzetul în care iau formă cele mai multe dintre tehnologiile digitale de comunicare. Prin adoptarea tehnologiei, valorile culturii americane sunt apropriate de utilizatorii din întreaga lume. De aceea tehnologia aculturalizează şi participă la globalizare. Pe de altă parte, tehnologiile digitale sunt concepute pentru utilizare la nivel global şi inovatorii îşi pun în operă nu numai reprezentările pe care le au asupra propriei culturi de apartenenţă ci şi pe cele pe care le au despre tehnologie şi despre potenţialii utilizatori. Mai mult, la conceperea unei noi tehnologii concură şi reprezentările pe care le au

inovatorii şi societatea lor de apartenenţă asupra reprezentărilor pe care ceilalţi le au asupra tehnologiei (Perriault, 2008). Astfel tehnologia participă nu numai la globalizare dar şi la uniformizare.

Prin procesul de apropriere, tehnologia inculturează (Gobert, 2011). Aproprierea este mai mult decât simpla învăţare a unor prescripţii tehnice, este modul prin care de-a lungul relaţiei care se stabileşte între om şi aparatul tehnic, utilizatorul transformă tehnologia pentru a şi-o însuşi ca instrument necesar pentru satisfacerea unor trebuinţe sociale resimţite (Jouët, 2011). Aproprierea blogului ca instrument de comunicare a experienţei de călătorie nu durează, aşa cum afirmă site-urile cu instrucţiuni 3-5 minute, ci în funcţie de interesele utilizatorilor şi de gradul lor de autoinvestire în proces, de la câteva săptămâni la 1 an (Tudor, 2014). Prin apropriere utilizatorii din lumea întreagă internalizează valorile înscrise în arhitectura internă a tehnologiile şi în modurile de utilizare. Inculturarea, nu este evidentă pentru utilizator.

Dar aşa cum susţin cercetătorii utilizărilor sociale ale noilor tehnologii, comunicarea mediată în spaţiul digital se înscrie în practici străvechi, foarte stabile în timp (Proulx, 2008). Tehnologiile digitale fac posibilă nu numai hibridarea aparatelor şi a funcţiunilor diverselor medii analogice precedente dar şi a formelor şi conţinuturilor comunicării. Din această perspectivă tehnologiile digitale nu sunt decât continuatori ai vechilor tehnologii, nouă fiind numai paradigma ştiinţifică şi tehnică (Paquienseguy, 2006). Utilizarea blogului pentru comunicarea experienţei de călătorie se înscrie în lunga tradiţie a jurnalelor de călătorie, a epistolelor, a publicaţiilor de tip magazin sau ghidurilor turistice (Tudor, 2013).

Utilizările actuale individuale şi la nivel societal sunt numai instanţializări ale practicilor stabilizate în timp, în noile cadre socio-tehnice. Aceste practici s-au constituit şi fac parte din culturile de apartenenţă ale utilizatorilor. Utilizăm definiţia culturilor oferită de Charaudeau (1990): „produse ale mentalităţilor unor comunităţi socioculturale, mentalităţi care se exprimă în practicile sociale ale diferitelor grupuri care compun aceste comunităţi. Este vorba despre cultura „sensului comun" care este rezultatul a ceea ce etnologii numesc „ciclu socio-cultural", adică circulaţia mesajelor între elite şi clasele populare trecând prin reţelele intermediare […]"O cercetare asupra conţinuturilor blogurilor turiştilor francezi şi români care au vizitat România a pus în evidenţă diferenţele dintre modurile de raportare la destinaţia turistică sub aspectul interesului şi a evaluării. Identitatea naţională a bloggerilor călători în raport cu spaţiul geografic şi cultural vizitat îşi pune amprenta la nivel de reprezentare a unui univers exotic, pentru bloggerii francezi şi endotic (în sensul de loc familiar) pentru români. Călătoria este percepută încă din evul mediu ca mijloc de iniţiere, de dezvoltare personală de autodepăşire, prilej de definire sau ajustare a identităţii personale. Experienţa de călătorie este cadrul în care identitatea călătorului este pusă la încercare în confruntarea cu alteritatea, într-un dialog intercultural cu localnicii, în cazul bloggerilor francezi, şi dialog intracultural pentru călătorii români. Pe de altă parte, bloggerul, din momentul în care îşi asumă un rol public - acela de a împărtăşii publicului său experienţa de călătorie, îşi construieşte o identitate în raport cu membrii culturii de apartenenţă, cei cărora li se adresează. Punerea în scenă este într-un spaţiu virtual, în care aculturaţia, uniformizarea şi inculturaţia tehnologică îşi spun cuvântul. Mai mult, nu există un singur public pentru blogurile de călătorie. Blogurile intermediază relaţii sociale între membrii familei sau ai grupului de apartenenţă, cu grupul de referinţă, sau între membrii unei comunităţi virtuale de

interese. În situaţia particulară a blogului de călătorie comunitatea e alcătuită din alţi călători, sau pasionaţi de călătorie, sau ai unui singur tip de călătorie. Toate aceste relaţii din spaţiul real sau virtual sunt construite sau menţinute prin comunicarea în faţa unui public larg şi amorf de necunoscuţi (Georges, 2009). Astfel, identitatea virtuală a călătorului blogger se construieşte discursiv ca rezultantă a tensiunii dintre reprezentarea pe care o are despre sine în raport cu alteritatea, şi imaginea pe care o are despre reprezentărilor colective ale culturii de apartenenţă despre ce ar trebui să fie conaţionalul călător în raport cu alteritatea. Diferenţele dintre situaţiile în care îşi construiesc identităţile virtuale bloggerii francezi şi români în călătoria în România sunt multiple şi fundamentale. Bloggerii francezi aparţin unei culturi naţionale şi se confruntă cu o altă cultură naţională, producând un discurs despre această confruntare pentru comunitatea aleasă ca public ţintă din interiorul culturii naţionale de apartenenţă. În schimb, pentru bloggerul român evidente sunt similarităţile: aceeaşi cultură naţională cu cea a localnicilor pe care îi întâlneşte, aceleaşi valori care impregnează urmele materiale şi spirituale pe care le găseşte în locurile vizitate din ţară, mai mult şi publicul împărtăşeşte aceleaşi valori, are aceeaşi cheie de interpretare a manifestărilor culturale şi e foarte probabil să fi trăit o experienţă de călătorie în aceeaşi regiune geografică. Diferenţele dintre situaţiile în care îşi construiesc identităţile virtuale bloggerii francezi şi români în călătoria în România sunt multiple şi fundamentale. Bloggerii francezi aparţin unei culturi naţionale şi se confruntă cu o altă cultură naţională, producând un discurs despre această confruntare pentru comunitatea aleasă ca public ţintă din interiorul culturii naţionale de apartenenţă. La bloggerii francezi care vizitează România diferenţele sunt primele care ies în evidenţă şi care stau la baza unicităţii, ineditului, atracţiei discursului pe care îl produc pentru publicul lor. În schimb, pentru bloggerul român evidente sunt similarităţile: aceeaşi cultură naţională cu cea a localnicilor pe care îi întâlneşte, aceleaşi valori care impregnează urmele materiale şi spirituale pe care le găseşte în locurile vizitate din ţară, mai mult şi publicul împărtăşeşte aceleaşi valori, are aceeaşi cheie de interpretare a manifestărilor culturale şi e foarte probabil să fi trăit o experienţă de călătorie în aceeaşi regiune geografică. Bloggerul român trebuie să găsească elementele de alteritate zonală sau regională şi să-şi construiască atractivitatea discursului pe limita dintre o privire nouă asupra unor elemente cunoscute, deci banale, şi ineditul unor diferenţe.

Această tensiune dintre dialogul intercultural şi dialogul intracultural este fundalul pe care bloggerul călător îşi construieşte identitatea personală în spaţiul virtual. Întrebarea de cercetare este : „Cum influenţează identitatea naţională şi dialogurile inter- şi intraculturale identitatea asumată de blogger în spaţiul virtual?”.

Metodologie şi corpus

Pentu a răspunde întrebării de cercetare a fost utilizat un mix de metode calitative: analiza textuală şi interviul semistructurat. Analiza textuală a urmărit modul în care bloggerii îşi construiesc discursiv identitate virtuală şi cum se raportează la alteritate, în timpul dialogului intercultural, în cazul călătorilor francezi şi intracultural, în postările călătorilor români. Interviurile semistructurate au avut ca scop evidenţierea reprezentărilor pe care le au bloggerii despre ei înşişi, despre localnici şi despre dialogul intra-, intercultural.

Au fost analizate 30 de bloguri (231 de postări şi 506 fotografii) ale unor călători români şi 30 de bloguri (162 de postări şi 518 fotografii) ale unor călători francezi care au vizitat România.

Pentru interviurile semistructurate au fost contactaţi bloggerii prin mijloacele de contact puse la dispoziţie de autor (mail, comentariu, cartea de aur). Am primit 17 răspunsuri dintre care am putu realiza cele 9 interviuri cu bloggerii francezi. 23 de bloggeri români au răspuns solicitării şi am putut realiza 21 de interviuri.

Prezentarea rezultatelor

Publicul bloggerilor francezi şi români pe care i-am studiat aparţin comunităţii naţionale din care face parte şi autorul. Reiese din limba utilizată – bloggerii români scriu în limba română, iar cei francezi în limba franceză, deşi majoritatea ştiu şi limba engleză. La întrebarea dacă s-au gândit să se adreseze unui public internaţional, în limba engleză de exemplu, majoritatea răspunsurillor au fost că se adresează publicului naţional. Există o singură excepţie între blogurile cu autori francezi, care este scris în engleză şi există un blog românesc, în care autorul plăteşte un serviciu de traducere automată a conţinuturilor, dar tot specificând că este un instrument auxiliar.

Călătorii care utilizează blogul pentru a menţine relaţia cu grupul de apartenenţă aleg într-o mare măsură să nu-şi decline datele din viaţa reală în spaţiul public virtual. Identităţile digitale se construiesc pe frontiera poroasă dintre ceea ce este public şi ceea ce este privat, în tensiunea dintre ce se ascunde şi ce se exhibă, dintre prezentarea de sine şi proiecţia de sine. Autorii care vizează comunicarea cu publicul larg şi amorf din blogosferă sunt cei care îşi declină identitatea reală în spaţiul virtual.

Călătorii sunt purtătorii valorilor grupului cultural de apartenenţă. Chiar dacă nu fac în mod explicit referire la identitateea lor naţională, modul lor de raportare la alteritate este impregnat de discursul în jurul căruia se construieşte identitatea comunităţii naţionale căreia îi aparţin. În toate cele 60 de bloguri analizate localnicul are o imagine preponderent pozitivă. Totuşi, imaginea sa este estompată, atât în blogurile franceze cât şi în cele româneşti, de imaginea autorului-narator şi personaj principal al blogului. Străinul, celălat, localnicul este prezent atât în blogurile româneşti cât şi în cele franceze ca o pată de culoare, printre atracţiile turistice ale destinaţiei vizitate. Contactele interculturale, ca şi cele intraculturale sunt privite preponderent din perspectiva ospitalităţii. Referinţele negative se referă mai degrabă la calitatea serviciilor şi la priceperea localnicilor de a le presta, decât la adresa persoanelor sau a comunităţilor. Călătorii francezi îşi îndreaptă aparatul de fotografiat asupra localnicilor pentru a surprinde momentele de fraternizare, momentele rituale, sau aspectele considerate inedite. Judecăţile de valoare asupra localnicului au la bază contactul direct, şi după cum reiese din interviuri, bloggerii francezi studiaţi nu au o predocumentare care să le contextualizeze întâlnirea. Stereotipurile şi prejudecăţile mediatice ţin loc de orice sistem de valori premergător contactului direct. Faţă de această situaţie există două poziţii dominante, a călătorului care acuză penuria informaţională despre România şi a celui care mizează pe privirea personală, subiectivă neinfluenţată de interese economice (cazul publicaţiilor turistice) sau ideologice (site-urile de prezentare a ţărilor). Bloggerii români se adresează unui public care este prezumat cunoscător, de aceea ei trebuie să găsească ineditul fie în maniera de consemnare, fie în destinaţii mai puţin promovate. Dacă nu mizează pe inedit,

bloggerii români investesc timp în documentări aprofundate pentru a furniza un plus de informaţie, dar tot despre destinaţii puţin exploatate turistic. Localnicul de cele mai multe ori este privit ca ospitalier, criticile se referă la raportul calitate preţ. Comunităţile locale sunt evaluate prin prisma raporturilor pe care le întreţin cu ecosistemul şi cu monumentele istorice: gradul de alterare al peisajului natural, modul de întreţinere şi conservare a monumentelor.

În blogurile franceze sunt prezente ca atracţii ale specificului local scene idilice campestre, crâmpeie de viaţă monahală ortodoxă, sau, mult mai rar, instantanee de viaţă cotidiană în mediul urban. Bariera de limbă este deseori semnalată de bloggerii francezi, dar de cele mai multe ori se menţionează că deschiderea spre dialog a localnicilor o face surmontabilă. Raportarea bloggerului francez la localnicul român, în calitate de aparţinător al unei culturi străine îmbracă mai multe forme:

(1) ignorarea, este cazul tinerilor care fac călătoria iniţiatică şi care sunt foarte centraţi pe sine şi pe a demonstra prin postări familiei şi pritenilor de acasă eroismul aventurii (ex. lescitos.uniterre.com). Ignorarea localnicului este simţită şi în blogurile care descriu călătorii organizate, în care turistul nu are contacte directe decât cu organizatorii şi prestatorii de servicii (ex. Paris-Pékin à vélo par deux Alsaciens)

(2) tratarea celuilalt ca pe un egal şi un prieten, prin descoperirea unor pasiuni şi valori comunine de natură să dizolve barierele (ex. Fanch du Noroc)

(3) localnicul, subiect de analiză antropologică ad hoc (Immersion Roumaine). Sunt descrise modul de viaţă, sărbătorile, activităţile curente cu acribie şi intenţie de obiectivitate.

(4) reiterarea discursului clasicist despre „bunul sălbatic", prin poziţionarea superioară însoţită de un discurs critic faţă de modul de viaţă al localnicilor (Road trip en Europe de l'Est).

Raportarea bloggerilor români la localnici este de cele mai multe ori de pe poziţie de superioritate din prisma unor exigenţe formulate ca urmare a investirii propriului sistem de valori cu valenţe naţional împărtăşite. Astfel gazdele pot depăşi aşteptările (imperatortravel), sau dimpotrivă (blogtrotter-blog-de-turism). La blogurile româneşti am întâlnit însă şi inversarea discursului „bunului barbar": de astă dată turiştii sunt barbarii care distrug habitatul localnicilor (ecoturism-ro.blogspot). În blogul „Ici colo", autorul se poziţionează protector paternalist faţă de localnici, îi fotografiază asiduu, justificându-şi programatic interesul pentru celălalt, în schimb are o atitudine superior-agresivă faţă de cititori pe care îi tratează ca pe potenţiali plagiatori. De altfel face uz de competenţa profesională din viaţa reală – este avocat, pentru a ameninţa cu repercursiuni juridice pentru furt intelectual.

Interpretarea rezultatelor

Tipuri de construcţii identitare:

1. Eroul. Bloggerul este personajul principal al întâmplărilor de călătorie şi al consemnărilor acestora. Enunţiatorul se identifică cu personajul principal, ceilalţi participanţi fie formează cercul de personaje de care se detaşează figura naratorului, fie au rolul de a duce mai departe povestea. În acest tip de scrieri, destinaţiile vizitate şi localnicii au rol de decor exotic care participă la dramatizare. Cunoştinţele despre zonele vizitate se rezumă la puţine elemente descriptive însoţite de evaluări prin raportare la spaţiul şi cultura de apartenenţă. Reprezentarea particularităţilor locurilor vizitate se face de cele mai multe ori prin raportare la stereotipuri şi prejudecăţi. Sub pretextul de a nu-şi vicia impresiile subiective şi directe,

bloggerul călător nu face o documentare prealabilă. Autorul este eroul celor mai penibile condiţii de transport, al celor mai incitante petreceri, celor mai mari prietenii în care se şterg barierele culturale, financiare şi chiar de limbă, al celor mai mizerabile condiţii de cazare, dar şi al celor mai interesante descoperiri de monumente şi de frumuseţi naturale. O subcategorie este formată din voluntari. Ei călătoresc în cadrul unor programe şi consemnează cu acribie fiecare acţiune, întâlnire, etapă. Este întâlnit atât la bloggerii francezi, cât şi la cei români şi tipul se construieşte mai degrabă în raport cu publicul vizat decât cu localnicii.

2. Antropologul. Îşi construieşte postura de expert pe observaţia modului de viaţă al localnicilor, pe o sumară predocumentare şi pe descrierea amănunţită a vieţii cotidiene. Călătorul-autor apare foarte puţin în fotografii, în schimb abundă imaginile localnicilor. Cele mai banale fapte de viaţă sunt narate şi interpretate în cheie ştiinţifică. Este autorul care cercetează, cunoaşte desfăşurarea povestirii şi din umbra scrierii şi din spatele aparatului de fotografiat conduce cititorul într-o lume care îi este inaccesibilă altfel decât prin consemnări. Este specific bloggerilor francezi din eşantionul studiat, dar elemente din acest tip se regăsesc şi în postări ale bloggerilor români.

3. Descoperitorul. Ca şi tipurile de călători dinainte, mizează pe exotismul destinaţiei. Pentru sine totul e nou şi proaspăt şi este descris şi evaluat, dar fără o ancorare în date despre istoria sau cultura locurilor. Textul abundă în opinii personale. Este specific bloggerilor francezi din eşantion. Prin comparaţie, bloggerii Români care fac o călătorie endotică se documentează şi propun un voiaj erudit.

4. Ghidul. Îşi construieşte poziţia de sursă credibilă şi autorizată pornind de la experienţa pe care o afişează la rubrica despre sine. Fiecare postare dă informaţii despre condiţiile de drum, sursele de alimente şi apă, condiţiile de cazare şi ceea ce trebuie neapărat văzut. Identitatea sa virtuală se clădeşte prin raportare la public, iar individualizarea, poziţia de superioritate se clădeşte pe competenţa dobândită prin experienţă nemijlocită. Este întâlnit la bloggerii români din eşantion, elemente ale acestui tip găsindu-se şi în unele postări ale autorilor francezi.

5. Specialistul călătoriei. Blogul este completat în ordine invers cronologică, dar are şi rubrici. Formatul are elemente din paginaţia unei reviste de turism online şi de site turistic. Postările sunt re-medieri subiective şi digitale ale ghidurilor de călătorie sau ale revistelor de turism. Autorul se documentează înainte de călătorie, adună notiţe, pliante, fotografii-document pe care le utilizează ca bază pentru scrierea post-călătorie a articolelor. Furnizează informaţii istorice, culturale şi politice despre locurile vizitate. Călătoria în ţara de origine este percepută ca o provocare. Adresându-se unui public prezumat cunoscător sunt menţionate numai locurile care nu se bucură de o promovare la nivel de masă. Statutul de specialist se clădeşte pe cunoaştere. Localnicul este privit ca furnizor de servicii turistice sau ca atracţie specifică zonei. Construcţia identitară se bazează pe relaţia cu publicul.

6. Jurnalistul. Îşi utilizează abilităţile profesionale de comunicare din spaţiul real în conceperea conţinuturilor. Are o imagine clară a publicurilor vizate, supraveghează comentariile şi traficul şi adaptează forma şi conţinutul în funcţie de ceea ce percepe a fi gustul cititorilor. Postările rar sunt scrise la persoana întâi, reportajul este genul publicistic pe care îl calchiază. Enunţiatorul este detaşat de enunţ. Este reprezentat atât în blogurile româneşti cât şi în cele franceze, preponderent la autorii jurnalişti sau specialişti în comunicare.

7. Pasionatul. Prezenţa digitală se construieşte pe subiectivitate. Îşi declară hobby-ul în pagina despre sine, eventual în rubrica despre blog îşi expune convingerile şi programul. Blogul este un spaţiu al expresiei subiectivităţii interferând cu exhibarea interiorităţii. Este reprezentat în diverse proporţii şi în blogurile franceze şi în cele româneşti.

8. Profesionistul. Am catalogat aşa autorii care utilizează blogul ca prelungire în virtual a preocupărilor profesionale din spaţiul real. Între blogurile franceze studiate nu am întâlnit decât unul singur de acest gen iar în cele 30 de bloguri româneşti 3. Blogul francez şi două româneşti fac parte din mixul de promovare al unor jurnalişti, iar unul este pentru autopromovarea identităţii profesionale prin spaţiul virtual către comunitatea profesională.

Concluzii

Analiza a evidenţiat că majoritatea tipurilor de identitate virtuală asumată de bloggerii călători se regăsesc şi la bloggerii care iau contact cu o cultură străină şi la cei care vizitează destinaţii din propriul areal cultural. Explicaţia rezidă din poziţionarea exterioară a călătorului faţă de destinaţie, privită ca depozitară a culturii materiale şi spirituale.

De cea mai mare importanţă în construcţia identitară virtuală este raportarea la public, adică la membrii aceleiaşi culturi. Motivaţiile bloggerului, tipurile de relaţii pe care le are în vedere cu diferite categorii de grupuri cărora se adresează sunt cele care formatează tipul identitar predominant.

Diferenţa specifică între construcţiile identitare ale bloggerilor aparţinători unei culturi străine şi cei Români, în călătorie în România se regăsesc în două tipuri: antropologul şi descoperitorul. Motivaţia este în construcţia discursivă de sute de ani a acestor tipuri strâns legate de călătoriile îndepărtate, în teritorii exotice. Instanţializarea discursului descoperitorului şi al antropologului în situaţia călătorilor francezi în România este justificată în primul rând de puţinătatea informaţiilor, în al doilea rând de exotismul care decurge din poziţia geografică şi din includerea României în traseele balcanice sau spre estul îndepărtat şi în al treilea rând din statutul de ţară excomunistă al României, statut care induce o formă de exotism socio-politic.

Tipul de dialog intra- sau intercultural introduce deosebiri majore în construcţia identitară a bloggerului călător pe dimensiunea naţională, dar efectul este atenuat de raritatea referirilor la localnic, în economia conţiturilor postate.

Majoritatea blogurilor dezvăluie identităţi multifaţetate cu o dominantă într-un ideal tip. Identitatea naţională, dar mai ales tipul de relaţii inter- sau intraculturale care se stabilesc între blogger, spaţiul vizitat şi publicul ţintă influenţează faţetele identităţii personale şi sociale din viaţa reală pe care bloggerii decid să şi le asume şi dezvolte în spaţiul virtual.

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COMMUNICATING WITH PATIENTS FROM DIFFERENT CULTURAL BACKGROUNDS

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Undoubtedly culture is a factor that influences the medical interview and medical communication by and large. Therefore it is important for a doctor to become aware and acknowledge all these cultural differences that may come along in the doctor – patient interaction. If doctors treat their patients as individuals and allow them to explain their cultural backgrounds (values, beliefs, expectations), this will help them to improve the relationship with their patients and ultimately to allow their patients to better enhance and respond to their medical treatment.

Keywords: communication, culture, cultural differences, medicine, doctor – patient interaction.

Taking into account the fact that we are all different and, besides that, we are all the products of the culture we are coming from, when we speak about the problem of communication in healthcare settings, we have to pay attention to many details that may improve doctor-patient relationship nowadays. These issues have become even more important nowadays as people's tendency to move from one place to another has increased as compared to one or two decades ago. Undoubtedly culture is an important influencing factor in a good doctor-patient relationship and attention should be given to all the stages that make up the medical encounter. Age, gender, religion, nationality, marital status, profession or level of education and language ability are all factors that may lead to situations which can easily cause offence in any medical encounter. Doctors nowadays have to become aware of this problem, understanding that what may be insignificant to one patient may have an enormous importance to another. Thus doctors have to be sensitive to cultural differences and show respect for the beliefs of others. Doctors should treat people as individuals, but at the same time acknowledge the influence of culture and explore it when it is relevant or necessary.

It is important to allow patients to explain their cultural background values, beliefs and expectations. Being aware of cultural issues, doctors may make a better assessment of the patient's behavior and thus they may improve the quality of this relationship and ultimately, the quality of the patient's response to the medical treatment. Thus each stage of the medical encounter should be treated with the utmost care especially when we speak of multicultural contexts when either the doctor or the patient is a non-native speaker of the language (our reference is made to the English language). Therefore, if we are to refer to the very beginning of the medical encounter, the moment when the doctor has to take the **medical history** and to understand the **patient's complaint**, he / she will have to obtain a lot of information about the condition of the patient who is seeking help. In order to make a correct diagnosis, the information must be accurate, complete and as relevant as possible. Research shows that there are several ways to do that, but we mainly have to refer to the ways in which a doctor has to envisage all the cultural barriers that may come along and how he / she will be able to overpass them. During this first stage of the medical encounter the doctor **has to listen to the patient**. Listening is one of the most important components of communication. As the doctor listens to his / her patient, he / she will have to make sure that this is active listening. If at this

stage the doctor has any problems in understanding the patient, he / she will have to check that the information received is accurate by repeating or summarizing it. **Non-verbal behavior** also plays an important part in this stage of the medical consultation. In order to show that he / she is listening to the patient, the doctor may nod the head, make eye contact or make an appropriate use of posture (for example, sitting forward facing the patient). Doctors also have to be able to pick up cues as patients may not be willing to reveal all the information or all their concerns and feelings. An experienced doctor, however, will be able to detect all these feelings in a patient and help him / her to express all these anxieties and discomfort. Therefore, **facilitation** is also an important component of **active listening**, the aim being that of helping patients to talk about their problems. On the other hand, doctors should be aware of the fact that by means of the same non-verbal behavior, they may also send messages that may be easily misinterpreted by the patients who come from a different cultural background. If there are other problems encountered throughout the dialogue, doctors may ask their patients to clarify what they have said (for example, *"Can you describe the pain in more detail?"*). At the end of the consultation doctors have to **summarize** what the patient said. At this point, summarizing back to the patients allows time for the patient to add any other relevant information.

Once the doctor has explored **the history of the presenting complaint** and the patient's ideas, concerns and expectations, they have to check to obtain some other information referring to the patient's previous general health and also about **personal and social history**. We believe that special attention should be paid especially to the way in which these personal questions are asked as there may be **sensitive issues** for patients when talking about personal details. Doctors will need to know how to carefully use language for divorced couples, lesbian or gay partners, drinking habits, sources of stress, use of drugs (*"What do you do for a living?", "Have you traveled anywhere recently?", "Do you live with someone else at home?", "What sort of house do you live in?"*).

During the **examination of the patient**, doctors (but also nurses) need to be able to give and receive instructions on how to perform medical procedures. They have to be careful when giving instructions to the patients as politeness and gentleness are differently perceived in other cultures. On the other hand, sometimes, a literal translation from one language to the other may not overlap with the exact meaning in the other language. Talking among each other, healthcare professionals may use the imperatives (e.g.: "*Insert the needle..."*), as in such circumstances the use of the imperative does not sound polite. However, when it comes to the patient, it is important to take a more gentle approach to fit into the conventions of the politeness in the English language. A common way to express polite requests when asking patients to follow instructions are by using the ver4b "Can" (*"Could you… / Can you… ?"*). It is also important for the doctor to be able to provide clear information about the procedures, including what the patient experience or what he / she would feel. Doctors should also relate the procedures to the treatment plan and also encourage questions about any possible anxieties and negative outcomes.

The second part of the interview is where patients are give information. Using appropriate language is an important way to make the doctor's explanations easier to be understood. Especially in these multicultural contexts, patients should be provided with the

information they can easily remember and understand. The use of jargon or of too specialized terms should be avoided. Likewise, doctors should encourage patients to stop and ask questions in order to check understanding of what has been discussed. There are some other specific communication skills involved in this closing phase. This stage usually contains details about the administration of drugs and giving advice on lifestyle. From the point of view of intercultural communication, special attention should be paid to the way in which a doctor gives **advice on lifestyle** as people's lifestyle can have a huge impact on their health. In terms of food and diet it is important for the doctor to learn about the patients whether there are any dietary rules they are following (for example, a Muslim patient will not eat pork), whether the patient may be vegetarian or vegan. Any attempt to change the patient's lifestyle may have a huge impact upon him / her. Therefore the doctor should not force his / her opinion on the patient, but he / she would have to present some options from which the patient is likely to make a choice. The options need to be patient-centered, taking into account the patient's way of life. Another strategy is to involve the patients by finding out what they think they can do or what the doctor suggests should work for them, and, if not, whether they could adapt to it. It is also here where we should introduce the problems of drugs, sex and alcohol that are also considered sensitive issues. Many people find it difficult to talk about these. The key to a successful interview with such patients involves allowing them to tell their own story and by making use of good communication techniques, showing empathy and being sensitive, the doctor can build a trustful relationship with these patients. Drug users are often treated badly by healthcare professionals. They may easily become judgmental and patients instantly get defensive when discussing drug use. Doctors have to be aware of the patients' feelings during the assessment and questions should be asked only in relation to the impact of drug use in the patient's life and people around him / her. Without sounding too judgmental, the doctor may begin the interview by saying *"Can you take me through a typical day of yours?"*. Gay or lesbian patients should be dealt with in the same non-judgmental manner. It is recommended that, until the doctor knows a person's sexual identity, it is better to use gender-neutral and sensitive language such as *"do you have a partner?"* or *"Are you currently in a relationship?"* rather than *"Are you married?"*. **Giving bad news** is among the most challenging tasks in medical practice. Giving bad news requires a special setting, active listening and a lot of empathy from the doctor. Besides all these, taking into account the fact that whenever the doctor is giving information to a patient, he / she may be potentially breaking bad news. Thus special attention should be paid to the language that is used: appropriate vocabulary, intonation, manner and turn of the phrase are all very important.

In conclusion we may say that illness and treatment by and large should be explained according to the patient's beliefs and the doctor's expertise. If there is still misunderstanding from a cultural perspective, the doctor should acknowledge all these differences, showing the fact that the patient's inner convictions are taken into account. Thus, during the multicultural medical interview, there is a list of actions that the doctor is encouraged to have in view. These refer to the frequent use of open questions (which are believed to work better for the patients to present their complaint), showing respect for cultural differences (racial and cultural background should be explored if considered necessary). Doctors should not be judgmental or make assumptions about the patient's cultural beliefs. Likewise, doctors should not assume that there are no cultural issues involved if they do not come along during the

initial interview, as they may turn up at another stage of the medical encounter. Therefore doctors will have to always be sensitive to cultural differences and show respect for the beliefs of others.

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REVITALIZE OR NOT? MINORITY COMMUNITIES AND ENDANGERED LANGUAGES IN A GLOBALIZING WORLD

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Abstract: According to the statistics regarding the endangerment of languages, a very high percent of the languages of the world are in danger of extinction. Some estimations state that approximately 90% of the 6,000-7,000 languages spoken today will be extinct in 100 years if the processes of language change and language loss continue at the present pace. According to others, this rate is around 50%. This raises the question of language revitalization and of reversing language shift. My paper aims to present the newest trends in language revitalization theory and practices with a special regard to globalization and linguistic human rights from the sociolinguistic and ecolinguistic perspective. The paper also aims to give an overview of the Expanded Graded Intergenerational Disruption Scale which provides a more detailed description of the level of endangerment of the particular languages.

Keywords: language endangerment, language revitalization, newest trends, EGIDS, new technologies.

Introduction – language endangerment and language revitalization

According to the statistics regarding the endangerment of languages, a very high percent of the languages of the world are in danger of extinction. Some estimations state that approximately 90% of the 6,000-7,000 languages spoken today will be extinct in 100 years if the processes of language change and language loss continue at the present pace (Krauss 1992). According to others, this rate is around 50% (see Krauss, cited by Pusztay 2006a). The statistical data show that around half of the world's population speaks the 10 "largest languages" (constituting only 0.10–0.15% of the total number of languages); 8 languages have more than 100 million speakers; 96% of the languages are spoken by only 4% of the world's population; half of the languages have fewer than 10,000 speakers, while one fourth of the languages have fewer than 1,000 speakers (Skutnabb-Kangas–Phillipson 2008: 4; Grenoble 2006: 138; Pusztay 2006b: 65). The average number of speakers of a language is around 5–6,000, and only 600 of the existing 6–7,000 languages can be considered to be in a safe position; the more pessimistic opinions stating that only 300 languages are in fact not endangered (Krauss 1992: 7).[1] According to Rannut, only those 40–50 languages have an actual future that have been translated into computer code and have their own translated programs and operating systems (vid. Skutnabb-Kangas–Phillipson 2008). The newest literature on the vitality of languages lists Wikipedia (more precisely the existence of Wikipedia articles in a given language) as "an early indicator of some language actually crossing the digital divide", this being the indicator of "digital vitality" (Kornai 2013).

Ethnologue, the most comprehensive database of the languages of the world, features the following data on the status and vitality of languages: it estimates the number of languages at 7,106, out of which 1,519 are "in trouble", while 915 are "dying".[2] At the same time *Ethnologue* also keeps track of the languages that have become extinct since 1950, which means falling completely out of (even symbolic use), since no one retains a sense of ethnic

[1] It is a fact that determining the exact number of languages is encumbered by the difficulty of distinguishing languages from dialects, and that is why the databases applying different principles feature different numbers.
[2] http://www.ethnologue.com/world (Retrieved on May 9, 2014).

identity associated with the languages, and report 373 such languages in the latest edition of their work, estimating the rate of loss amounting to 6 languages per year. The 16th edition of *Ethnologue* was the first in the history of the publication in which the number of identified living languages went down (Lewis–Simons 2010: 104), featuring 6,909 languages as opposed to 6,912 languages listed in the 15th edition.[3]

There are several attitudes towards language endangerment: some oppose any type of involvement in the lives of languages (not even with the purpose of saving them) stating that their demise is due to complex social and economic decisions taken by the speakers, which should not be questioned. Another attitude favours internal or external, preferably professional involvement in order to halt tendencies of language loss invoking moral, ethical, scientific, economic arguments as well as the issues of linguistic human rights.

The classical conceptualization of the nation state does not favour linguistic diversity, neither do globalization trends which result both in the spread of a few "megalanguages" such as Chinese or English and in "translocal" and "deterritorialized" diasporic communities with a special structure of language use (vid. Blommaert 2010). However several sets of ideologies have been developed to create a motivational background to some kind of intervention into the processes of language shift and language loss, more exactly into the societies and domains in which these languages are or used to be spoken. One of these ideologies or approaches is language ecology, invoked by several scholars to approach the issues of the loss of linguistic diversity (e.g., Skutnabb-Kangas–Phillipson 2008). As Krauss puts it: "Surely, just as the extinction of any animal species diminishes our world, so does the extinction of any language. Surely we linguists know, and the general public can sense, that any language is a supreme achievement of a uniquely human collective genius, as divine and endless a mystery as a living organism. Should we mourn the loss of Eyak or Obykh any less than the loss of the panda or Californian condor?" (Krauss 1992: 8).

Language revitalization is the answer to language endangerment, to the threats to language as well as to linguistic diversity. It is a complex set of methods and strategies aiming at the reinforcement of endangered languages, at reversing language shift, at language planning. It involves several areas of linguistic work: from language documentation to language teaching and acquisition planning, from status planning to linguistic human rights, from cultural aspects to new technologies in language learning.

This paper aims at presenting the latest trends in language revitalization: it wishes to identify the most important areas of research in the domain of reversing language shift, the introduction of the Expanded Graded Intergenerational Disruption Scale to meet and describe all levels of language vitality and endangerment, the challenges in language documentation as well as the use of the newest technologies in teaching and revitalizing endangered languages.

Language endangerment and language revitalization – a short introduction

Language revitalization and revival in its broadest sense dates back to the age of the Enlightenment, to the Haskalah movement, or the Jewish Enlightenment (outlined in the 1780s), when a group of European Jews realized the needs and possibilities to use the Hebrew

[3] However – as previously mentioned – the current web version of *Ethnologue* includes 7,106 languages.

language in literary and everyday contexts, and started language planning, more precisely corpus planning.

The first wave of language revival activities is represented by the great national movements of the 19th century, when the national language became the central part of ethnical and national independence as well as the most important bearer of national identity. The second wave is considered to have occurred during the 60s and 70s (in some cases the 80s) of the 20th century, in parallel with and as a result of the collapse of the great colonial empires and the ethnic revival or renaissance movements (Gál 2010: 23).

In my opinion we can witness the third wave of language revitalization which is much more determined by the involvement of researchers and linguists; Krauss's and Fishman's studies on endangered languages has triggered a series of theoretical and practical works in various fields of study: the assessment of endangerment, issues of linguistic human rights, language learning and language teaching strategies correlated with the level of endangerment, case studies on endangered languages and revitalization practices, etc. (vid. Gál 2010).

Since the very beginnings – by applying the widespread *language-in-culture approach* – it was obvious that correctly assessing the level of vitality or the level of endangerment of a particular language is of utmost importance, and several scholars and groups of scholars attempted identifying the most important criteria in determining these levels. Some focused on the features of ethnolinguistic vitality (e.g., Giles et al. 1977), some on the levels of endangerment (e.g., Krauss 1992, Tsunoda 2006).

Joshua Fishman published his seminal work, *Reversing Language Shift* in 1991, in which he presented and described his 8-level Graded Intergenerational Disruption Scale. This scale became to serve as the best-known evaluative framework of language endangerment for nearly two decades, providing a theoretical common ground for most theoreticians and practitioners of language revitalization. As its name shows, it focuses on the presence or absence of intergenerational language transmission within a community regarding the maintenance of a language and as such, in assessing language vitality. In its view intergenerational language transmission is not merely and simply an individual decision made by parents, but as "norms of use begin to erode, language shift will begin as the language loses domains in which it is found to be useful and in which its use is expected" (Lewis–Simons 2010: 105). When the number of domains of use of a particular language starts to diminish, parents may consider the language no longer being a valuable resource for their children and they decide not to transmit it to the younger generations, and as such the language loses more and more speakers, language shift taking place on the individual and the societal level. With the outlining of the domains of use of the language, Fishman's GIDS helps defining the position of the language "on this scale of disruption from full use by many users to no use by any users" (Lewis–Simons 2010: 105).

However – as Lewis and Simons emphasize in their 2010 introductory study of the EGIDS – Fishman's GIDS lacks some important features, such as the directionality of language shift as opposed to language development (i.e. which level is the language moving towards), as well as the description of all of the possible statuses of the language. It also emphasizes the individual, the home domain and the local community, while institutional development does not receive as much importance. Fishman's scale is also least elaborated at

the lowest end, nevertheless from the point of view of language revitalization a more detailed description is required.

Introducing the EGIDS – the newest trends in assessing language revitalization

As a response to the issues presented above, Lewis and Simons elaborated the Expanded GIDS, incorporating and harmonising the basic concepts of Fishman's GIDS, of the UNESCO framework of language endangerment, as well as of *Ethnologue*'s language vitality categories. Their scale includes 13 levels as opposed to Fishman's 8-level GIDS. The most important changes occur on level 6, where the EGIDS features 2 categories, 6a and 6b; similarly 8a and 8b correspond to a more general GIDS scale 8. EGIDS also includes the entirely new descriptive levels 0, 9 and 10, which – according to the authors – "allow the EGIDS to be applied to all languages of the world" (Lewis–Simons 2010: 110).

The Expanded Graded Intergenerational Disruption Scale includes the following levels:

LEVEL	LABEL	DESCRIPION	UNESCO
0	**International**	The language is used internationally for a broad range of functions.	Safe
1	**National**	The language is used in education, work, mass media, and government at the nationwide level.	Safe
2	**Regional**	The language is used for local and regional mass media and governmental services.	Safe
3	**Trade**	The language is used for local and regional work by both insiders and outsiders.	Safe
4	**Educational**	Literacy in the language is being transmitted through a system of public education.	Safe
5	**Written**	The language is used orally by all generations and is effectively used in written form in parts of the community.	Safe
6a	**Vigorous**	The language is used orally by all generations and is being learned by children as their first language.	Safe
6b	**Threatened**	The language is used orally by all generations but only some of the child-bearing generation are transmitting it to their children.	Vulnerable
7	**Shifting**	The child-bearing generation knows the language well enough to use it among themselves but none are transmitting it to their children.	Definitely endangered
8a	**Moribund**	The only remaining active speakers of the language are members of the grandparent generation.	Severely endangered
8b	**Nearly Extinct**	The only remaining speakers of the language are members of the grandparent generation or older who have little opportunity to use the language.	Critically endangered
9	**Dormant**	The language serves as a reminder of heritage identity for an ethnic community. No one has more than symbolic proficiency.	Extinct
10	**Extinct**	No one retains a sense of ethnic identity associated with the language, even for symbolic purposes.	Extinct

Table 1. The Expanded Graded Intergenerational Disruption Scale (Lewis–Simons 2010: 110)

The article also includes a set of key questions and a decision tree helping the assessment of the current status of any language and the determination of the level it can be included on the EGIDS (vid. Lewis–Simons 2010: 114). The questions also identify some of the major factors that need to be addressed in any language maintenance, revitalization or development project: identity, vehicularity, the status of intergenerational transmission, literacy acquisition status, and a societal profile of generational language use (Lewis–Simons 2010: 117).

The authors also feature a separate chapter focusing on the aspects of language revitalization, in which they change the label of each level with language revitalization rather than language loss as a central factor. They also modify the description of the levels "to reflect the upward trend of language use as the community moves from one less robust level of language vitality to a stronger one" (Lewis–Simons 2010: 117). Thus the "weakest part" of the scale is reinterpreted in the following way from the point of view of language revitalization:

6a	**Vigorous**	The language is used orally by all generations and is being learned at home by all children as their first language.
6b	**Re-established**	Some members of the third generation of children are acquiring the language in the home with the result that an unbroken chain of intergenerational transmission has been re-established among all living generations.
7	**Revitalized**	A second generation of children are acquiring the language from their parents who also acquired the language in the home. Language transmission takes place in the home and community.
8a	**Reawakened**	Children are acquiring the language in community and some home settings and are increasingly able to use the language orally for some day-to-day communicative needs.
8b	**Reintroduced**	Adults of the parent generation are reconstructing and reintroducing their language for everyday social interaction.
9	**Rediscovered**	Adults are rediscovering their language for symbolic and identificational purposes.

Table 2. Revitalization EGIDS levels (Lewis–Simons 2010: 117)

Thus Lewis and Simons's scale can serve as the basis of several interpretations of the state of any language: on the one hand it can help the researcher or the member of a certain community identify the level of language loss or disruption while applying the EGIDS, determining the actions or strategies the language planners need to take in order to move the language from one level to a higher one. On the other hand the revitalization EGIDS incorporates the revitalization concept into assessing any language that has been the subject of any revitalization or language planning processes in order to stress the level of progress.

Since its publication, the EGIDS has been incorporated in the assessment of the languages of the world by *Ethnologue* (every language included in the database being assigned to a certain level of the EGIDS), and is one of the several metrics developed to

measure the vitality of languages featured by SIL International, a worldwide Christian non-profit organization involved in the study, development and documentation of mainly lesser known languages.

According to Google Scholar (the web engine indexing scholarly literature), Lewis and Simon's article has been cited in 26 scholarly works since its publication[4]. One of the critical remarks formulated in the literature is that EGIDS simplifies assessment as it does not take into account the number of speakers (either absolute or relative), the language attitudes of the community as well as government policies or the extent of existing documentation (vid. Dwyer 2012). Dwyer also stresses that EGIDS assessment requires in situ language use surveying, as in the case of many languages such information is not available online or in print publications.

However a significant number of studies and articles use the EGIDS to assess the status and vitality of a particular endangered language or language variant (e.g., Hall et al. 2014, Kornai 2013, Regmi 2013, Ting–Ling 2013, Yadava 2013, Yu-Hsiu Lee 2014) and accept it as a valid tool in language planning regarding endangered languages.

The newest trends in language documentation and the role of new technologies

Once the decision has been made to revive and strengthen a certain language, there are several methods and strategies of language revitalization at the hand of the community or the linguist involved in such activities. Based on the level of endangerment or the level of vitality of the particular language (assessed by any valid metric tool – EGIDS, for example) there is need to select the methods and strategies that can be applied in the case of that particular language community in order to get the best results.

Language documentation is one of the most important goals of working with endangered languages as the researchers must be aware of the responsibilities this assumes. In the case of severely or critically endangered languages (so-called *late-stage languages* – Dorian 2010), documentation can be the only chance to create a record of the speech form in question. For a long period of time, and before considering the possibility of language revitalization, language documentation was carried out mainly in the interest of other scholars; however in the light of this new paradigm, the most important question is how documentation benefits the native speakers of the language. As such, language documentation can also serve revitalization: for example the development of a writing system – if there is none – can aid institutional or formal language teaching (however there has been a heated debate regarding the "collateral damages" caused by graphization, such as the loss of an oral culture or transitional literacy which in fact facilitates language shift – see Gál 2010: 121–125). However it is undebatable that if an endangered language has been well documented, its chances of survival and the possibilities of revitalization are increased. It is also important to view the language as part of a community and of a culture, as "our real goal should be a description and documentation of language ecologies. That is, we need to study languages as they are culturally and socially situated, in a full social context of production and use" (Grenoble 2013: 54).

[4] Data retrieved on May 10, 2014.

Language documentation in the 21st century goes hand in hand with new technologies and electronic mediation, as in addition to communicative use and materials production, documentation is one of the possible routes for the effective use of technology by communities (Hermes–King 2013: 126) Several scholars have discussed the connections between language revitalization and the new technologies emphasizing the importance of indigenous media and technology as ideology (e.g., Eisenlohr 2004). In the era of the internet, of computer and mobile-assisted language learning, language revitalization has gained new ground on the internet and in new media contexts. Hermes and King also stress that technologies can be interpreted as both the means and modes of production, as well as of rapidly creating language materials and resources (Hermes–King 2013: 126).

The scholarly literature on language revitalization shows that the newest technologies always played an important role in developing revitalization methods: there are several accounts of revitalization programmes from all around the world making use of the telephone, of the radio, of the television, of the media, as well as of multimedia software.

The development of technology can be identified in the newest trends in language revitalization as well. The most recent scholarly literature describes a number of cases in which the newest technologies are applied in teaching endangered languages: special software were created for learners of such languages, for example *Ojibwemodaa* for the learners of Ojibwe (Hermes–King 2013), mobile apps are starting to be used in indigenous language learning (Begay 2013), and the roles and possibilities of technology in indigenous language communities are widely discussed and presented in scholarly articles (e.g., Galla 2010).

The internet, social networking sites as well as the new media has provided a virtual presence for endangered languages. This can provide input and practice for learners as well new domains of use (Sallabank 2011). There are several internet sites that allow the speakers of a certain endangered language to meet in virtual communities, use and learn their language (e.g., Wetzel 2006).

The internet and information technology has manifold advantages in language revitalization: on the one hand they provide the means to document and archive linguistic and metalinguistic data, audio and video materials, databases, multimedia word dictionaries (most frequently developed by participatory processes of the speakers of the endangered languages, see e.g., Yang et al. 2007) as well as web portals listing studies and further information on the language and on the linguistic community, which help promote and foster the languages and the cultures they were created in. On the other hand the newest technologies and the internet can function as the medium of language teaching and learning through multimedia software, language learning sites and internet courses. Social networking sites provide an important new domain of language use for the speakers and learners of the endangered language (e.g., the case of the Welsh language on Twitter, Jones et al. 2013).

Besides the above presented advantages, technology also has an important symbolic role in language revitalization as it helps achieve relevance, significance and purpose (Galla 2010). The presence of lesser-used languages in electronic and IT mediation does not only encourage language maintenance and revitalization by providing the speakers and the language learners with opportunities to practice and maintain skills in the language but it also facilitates "a transformation of ideological valuations of the language so that the lesser-used language is viewed as part of the contemporary world and as relevant for the future of a

particular group" (vid. Eisenlohr 2004: 24). However it needs to be mentioned that the newest technologies are not equally available to all learners of endangered languages, particularly those lacking access to computers, the internet and other technological platforms (Holton 2011: 373).

Conclusions

When it comes to issues of language endangerment and language loss, language revitalization theory and practice can no longer be overlooked. If the question is whether to revitalize endangered and/or minority languages or not, the newest scholarly literature gives account of the fact that more and more languages undergoing language shift and language loss are included in revitalization programmes, thus an active response to language endangerment has become the major discourse in linguistics.

The newest research on endangered languages has shown the importance of the correct assessment of the level of endangerment in order to develop successful revitalization strategies, as well as in order to apply the most adequate methods in the given community. The need to incorporate the latest technologies in documenting, teaching and learning endangered languages is seen as of an utmost importance both from the practical and the ideological points of view. However the most critical issue in language revitalization is the active involvement of the local community, as "decades of evidence from around the globe indicates that successful language revitalization efforts are rooted in community initiative, investment, and commitment" (Hermes–King 2013: 125). This means that without the consent, the cooperation and the participation of the language community revitalizing any language is practically impossible. Thus in the end it always comes to the local communities to decide whether to revitalize or not.

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EMOTIONAL ENHANCEMENT OF PUBLIC PREFERENCES

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Abstract: Our work represents a daring step that joins two concepts from different areas, bounding them out, but capturing them also some converging aspects. It is the word "Nexus", taken from the French literature on social thought and the term "Lovemarks", now widespread in the Anglophone literature of marketing. We believe that the common element is the enhancement of the emotional-affective side about perceptual phenomenon.
Consequently, the work highlights the possibilities for exploiting the fact scientifically proven that emotional processes can significantly influence decisions and behavior of individuals, that emotions lead to action to a greater extend than reason.

Keywords: Nexus, emotional ties, intangible assets, preferences, Lovemark.

1. Rational versus affective aspects in social representations

French Literature in the field of social psychology, regarding social representations, makes a detailed classification of the relations between knowledge and affect (Wolter, 2010). The objects of individuals' representations include simultaneously cognitive and affective aspects. Cognitive-rational elements and the emotional ones are considered distinct components.

In the relations established between cognition and affect one or the other of these aspects may predominate.

	High level of knowledge	**Low level of knowledge**
High level of affection	Affective-cognitive object	*Affective non-cognitive object*
Low level of affection	Non-affective cognitive object	Non-affective and non-cognitive object

Fig.1. ***The level of affect and knowledge linked to the representations object – schematization*** (Source: Wolter, 2010, p.88)

Of the four quadrants of the diagram above, we are interested, for the subject of this paper, in affective non-cognitive object. It has a number of features such as the fact that it is not linked to the rational order; it is very stimulating; perceived as indisputable.

Such objects of social thinking showing a strong affective valence are called *nexus*, concept launched by M.L. Rouquette in 1988. This term refers to objects characterized by intense emotional elements and a low level of knowledge. The author believes that they are emotional knots pre-logically common to a large number of individuals. The affective appraisals are maximized at the expense of cognitive elements, evading reflection or reasoning, and adherence or rejection towards them are total (e.g. Nazi nexus).

The features of nexus are presented synthesized on six directions, based on Rouquette's texts interpretations by scholars such as R.P. Wolter (2010, pp.91-92):

1. Collective characteristics and shared by most members of the community
2. It mobilizes and cancels for the moment the intra / inter group differences
3. It is enabled in times of crisis and danger,

4. It represents an elaboration of the social imaginary, not of reality,
5. It is expressed by a unique term, irreplaceable,
6. Lack of measurement of affect is expressed through empathy and language vehemence.

What remains, however, a dilemma is that it is not known how some nexus disappear and what is considered a certainty is that a nexus conceals another (Lemieux, 2010).

The Nexus is much easier now self-sustaining, in a media society. So, the driver Airton Senna represents, in the public mind, his home country even more intense than its name - Brazil.

In literature, the term nexus is present with reference to social representations and as examples (Wolter, Lo Monaco, 2010) the most common nexus are: freedom, homeland, unity, equality, crazy, Nazi.

2. Fundamental aspects of brand

Starting from the marketing approach of "brand" concept we can notice the complex meanings assigned to it. In the narrow sense, "trademark is a distinctive sign which can be represented by words, letters, numbers, symbols, charts or diagrams, or a combination of these elements designed to give the identity of the goods, services or enterprises and provide competitive differentiation" (Florescu, Mâlcomete, Pop, 2003). Broadly, besides sensitive attributes and inherent operational functions, it is estimated that the brand has to embed certain fundamental components forming two dimensions: the image and reputation (Moisescu, 2012, p.30).

The ensemble of brand associations creates the *brand image* (Pruteanu, 2000, p.224), a set of representations that the public holds about a product / service / person / organization. Brand name is the core of social representation, recalling that the representation structure is composed of the core and the periphery. There is an association of the name with different attributes and connotations. A brand is more valuable as associations are more intense, favorable and unique in the public mind (Moisescu, 2012, p.58) and the association typology includes:

- Primary Associations: perceived quality, price, type of user, context, location, type of activity, awakening of feelings (affection, cheerfulness, safety, comfort, etc.), Personality (traditionalist, modern, happy, sober, etc.).
- Secondary Associations: with an organization / company, with a country or geographic region with a distribution channel, with other brands, celebrity endorsers, with events sponsored by national organizations.

Regarding the other fundamental dimension of brand - *notoriety*, we specify that the term "means a quantitative component of the image (some authors even consider a distinct feature of a brand, organization, individual), which is determined as a percentage of the members of a certain populations who know the brand, organization, product or person" (Florescu, Mâlcomete, Pop, 2003). Notoriety means to be known by a lot of people, to have fame (DEX, 1998 p.700). Something notorious is known by all, is remarkable. In the Anglophone literature this term is translated through *awareness* - consumer capacity to recall, to evoke or recognize a brand. In the specialty practice, measuring the reputation of a brand includes the following types / levels of hierarchy [https://www.iqads.ro/dictionar/notorietate-a-marcii]:

- Spontaneous - the percentage of people citing the trademark spontaneously without any further indication of the reviewer;

- Top of mind - the percentage of people citing (spontaneously) the brand first, compared to other brands;

- Assisted - the percentage of people who recognize the brand from a list of several brands proposed by the reviewer;

- Qualified – the subjects have to indicate, in addition to the brand name, some additional elements: advertising message, slogan, logo, and the company's activity, brand positioning etc.

The fact that a trademark is notorious does not mean that the public likes it very much.

In marketing communications, taking as criterion the type of message broadcast, we can find rational and emotional advertising types (Smith, 2002, p.119). The first type of advertising emphasizes the objective characteristics of the promotion object, while advertising belonging to the second type is built around emotional and symbolic attraction elements.

We focus further on the emotional, affective side of brands and trademarks.

3. Brand and the perceptual elements

We resort to a well-known definition of brand offered by The Charted Institute of Marketing UK: "The set of physical attributes of a product or service, together with the beliefs and expectations surrounding it - a unique combination which the name or logo of the product or service should evoke in the mind of the audience" (http://www.cim.co.uk/Resources).

3.1. The distinction between mark and brand

We note the frequent use of the terms *mark* and *brand* as similar. Although many definitions do not make a distinction between the content of these terms, they differ in terms of historical, conceptual, operational and methodological perspective, as proven by Yang, Sonmez and Li, who provide a comprehensive analysis of the similarities and differences between mark and brand (Yang et al, 2012). In fact, referring to the mark, the authors use the trademark term – a concept with legal connotations. However, the pointed out differences bring more clarification about the two terms.

Historical differences

In terms of temporality, trademarks usage is signaled from the ancient time, around the year 5000 BC, in the caves of Lascaux, while brands became known only with mass sales in 1870, when the products started to be prepackaged (Yang et al, p.315).

Conceptual differences

Mark and brand serve different *purpose*s: exclusivity or legal ownership, respectively reputation. However, the mark is interpreted as the subject of intellectual property and brand as marketing subject. The stakeholders in the field of trademarks are: trade offices, lawyers, quality assurance agencies and owners. As regarding the brands the stakeholders are: consumers, competitors, employees and directors.

Infinite conditions for trademarks mean their re-renewal every 10 years, maintaining quality standards, internal and moral compliances, while conditionings regarding the brands are: quality, reputation, the market maintenance power.

Stakeholder perceptions are also different; those mark-related having an objective character, while those of brand-related having subjective character. Regarding the responsibilities of organizations, those mark-related are addressed to lawyers, as long as those brand-related are addressed to strategic and marketing managers.

Operational differences

Regarding trademarks, it is highlighted the intellectual property claim based on legal issues; brand portfolio managing in order to protect them; the quantifiable values in case of mergers or acquisitions. By contrast, regarding brands it is focused on consumers' views; the brand portfolio in the sense of marketisation; the compatibility and complementarity in the case of mergers or acquisitions.

Measurement differences

Measurement methods in the field of trademarks are quantitative and standardized, taking account of the cost, market and revenue approach. In contrast, measurement methods in the field of brands are less standardized, more conceptual, consumer oriented, focused on the evaluation of how healthy a brand is from consumers' perspective, the motivation to purchase a particular brand.

So a *trademark* includes formal, sensorial elements, designed to differentiate some unique markings. The *trademark* concept involves legal issues too.

A *brand* encompasses assessment, connotations, attitudes, complex components that form some basic dimensions: awareness, social image and loyalty, which are simultaneously indicators too (http://trendelligent.ro/studii-de-marketing/studiu-forta- brand /). The brand is a central landmark of a company / organization. There are crystallized impressions, beliefs, opinions, dispositions, attitudes around it.

3.2. ***Brand perception and its connotations***

In the public mind, the brand of an organization is mainly a view, association of feelings. In fact, brands exist only at the level of the perceptions and characteristics that a consumer group projects on them. Perceptions represent brands reality. The brand is not just about a logo or a name representing the meaning of these symbols and feelings they cause, it is not part of the business. It is your business. (Travis, 2010, p.4). It is an intangible capital.

Brand is 'an entity that is loved so much that people are prepared to pay more for it than the material benefit obtained' (L. Young, cited by Hannington, 2004, p.9).

There are countries, locations, and people perceived as authentic brands. For example: UK is the symbol of royalty; Paris – the place of good taste; Ireland - land of green, etc. Certainly perceptual elements are closely related to specific elements of culture. Thus, we show selectively brands perceptions of Anglophone audience (cited by Hannington, 2004, p.10):

- Gucci - expensive and charming (glamorous);
- Versace - expensive and vulgar;
- Marks & Spencer - the middle way, non-adventurous but reliable;
- IBM - Solid, reliable and professional.

Some names, such as Coca Cola, Marilyn Monroe triggers mental clichés.

Fig.2. *Brands and connotations*

4. An alternative concept for brand - *Lovemark*

Brand can enhance affective elements, fact noticed by Kevin Roberts, who launched the concept of Lovemark (popular, loved mark) in 2004, with the idea to replace and update the concept of "brand", given the new realities of the market and increased competition. Conceptual reassessment took place by highlighting the strong emotional bond between the public and certain brands.

RESPECT +	LOVE =	**LOVEMARK**
Performance	Mystery	Loyalty beyond reason
Confidence	Sensuality	Consumer perceptual property of trademark
Reputation	Intimacy	Employee attachment to the company and brand

Fig 3 *Lovemark* Concept

Source: O. Moisescu, *Marketingul mărcii*, p.35

The above scheme is based on two aspects: respect, as mostly rational element and love - emotional element. This love is transformed into a series of descriptors that are found in Fig. 4.

MYSTERY	**SENSUALITY** **Sensory sensitivity**	**INTIMACY**
Brand story	Visual	Devotion, loyalty
Harmonization of the past with the present and future	Auditory	Passion
Entering the dreams, the desires	Olfactory	Empathy
Myths and icons	Taste	
Potential inspirational	Touch	

Fig.4. *Love descriptors for a brand*

Synthesis and selection on Moisescu's Brand marketing, pp.31-34

4.1. Nexus – Lovemark Boundaries

The objects of nexus type do not represent an individual emotion, but they are collective, shared by most members of a community (Lo Monaco, 2010, p.118). In contrast, adherence to a popular brand expresses individually, and the aggregate preferences of all consumers results in the Lovemark concept.

However, nexus have a cohesive character unifying temporarily a heterogeneous group of individuals. Also, we note that the low level of rationality specific to nexus would place it in another quadrant of an imaginary matrix compared to Lovemark term.

4.2. The common Nexus – Lovemark denominator

Our concern was not focused on what experts present as being the potential cohesive, mobilizing and unifying nexus effect, masking the differences inter and intra-groups (Lo Monaco, 2010, p.122). What we want to emphasize is the common aspect of both concepts and also the realities of social thought, namely strong emotional elements.

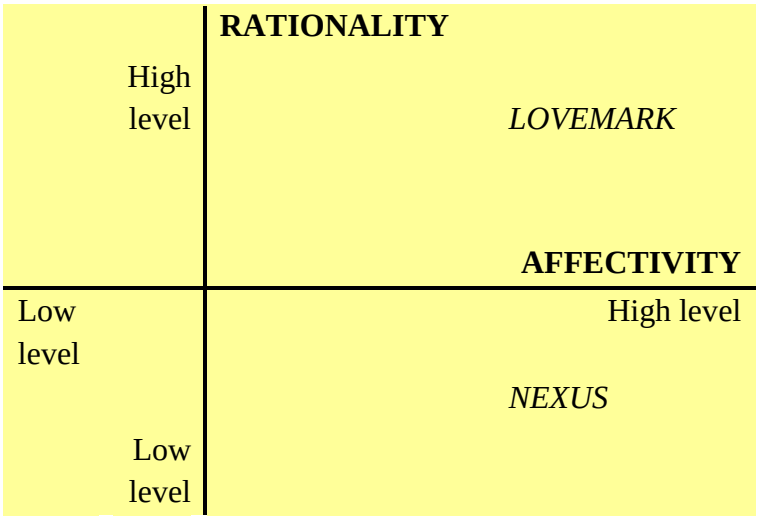
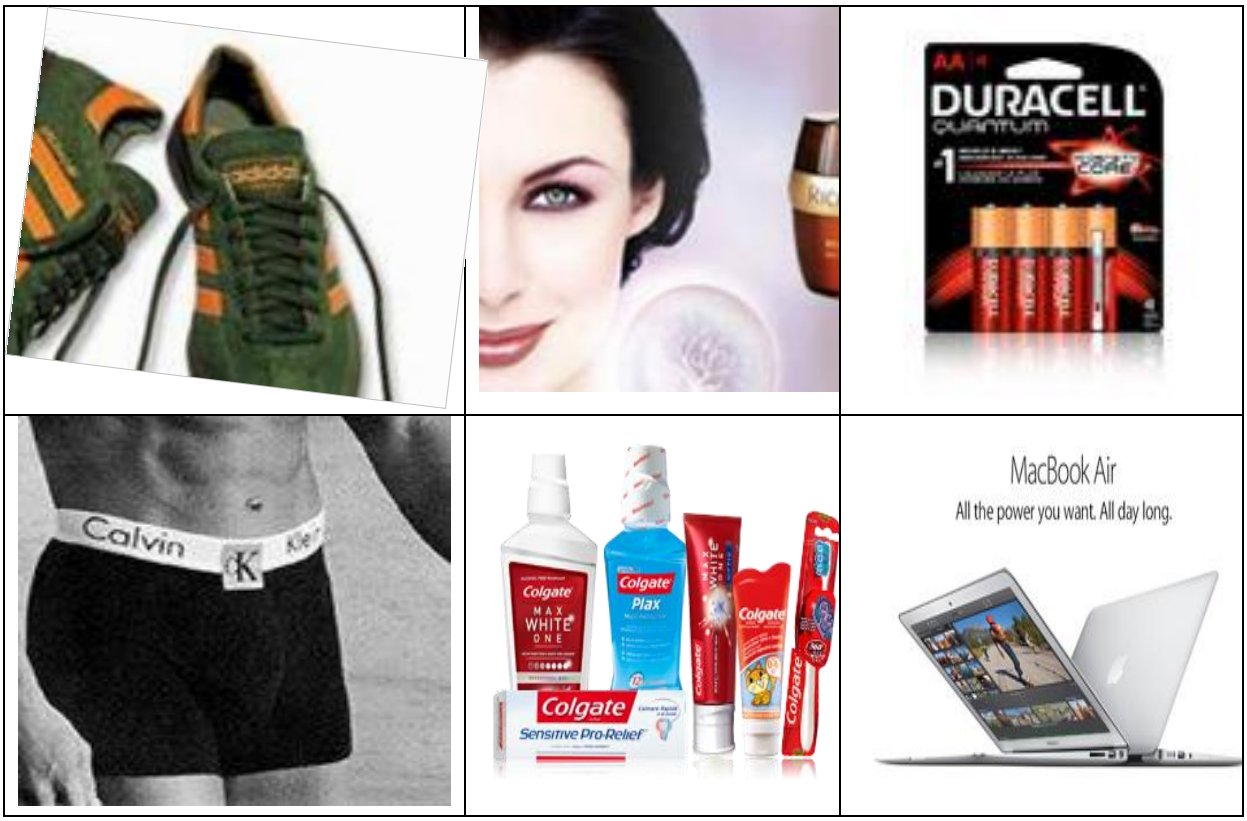


Fig. 5. ***Positioning Nexus / Lovemark concepts on rationality-emotionality matrix***
Own schematization

Marketing treaties devoted separate chapters to brand policies developed to attract and retain customers, to cultivate their loyalty. There is a term - "developing a brand awareness" (Pop, 2011, p.278), and international known works in the field of company and brand reputation (Travis, 2000; Hannington, 2004) reveal the emotional side involved in the customers preferences.

There is a classification of popular brands (www.lovemarks.com / index) and as examples we have selected of various kinds some well known brands.



Some Romanian brands have managed to earn a place in the latest ranking of popular brands - Latest Lovemarks.

A successful Romanian brand is Dacia Duster.

4. Conclusion and practical implications

As a conclusion we notice a point of convergence between literature and the social representations of marketing. To promote social image of organizations or in cultivating loyalty to a product / service, the specialists could join their forces to exploit the fact scientifically, proven that emotional processes can significantly influence decisions and behavior of individuals, that emotions lead to action to a greater extent than reason.

We will point out some relevant ideas:

- There is a dialectical relationship between social representation and affection.
- The image of an organization or brand exists in the public mind primarily as association.
- Emotion is not obsolete, even if science is based predominantly on rational elements.
- "Brand" is a concept of great complexity and it is not identified for connoisseurs with that of "trademark".
- The brand is a set of information, perceptions and associations that are forming in the minds of the target audience, conveying certain messages and emotional conditions.
- Lovemark is the rethinking of brand idea based on public respect and love.
- Lovemark and nexus have in common the emphasis on the emotional side.
- Emotional highlight can be exploited successfully in marketing or reputation management, as well as in the image strategy of any organization.

Our idea is that of vicinity of the two types of approaches found in the literature regarding the social thinking and marketing for an interdisciplinary vision on creating and strengthening the emotional ties between the brand / subject of social representation and public.

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SOCIAL MEDIA AND GLOBALIZATION: MEASURING THE IMPACT

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Abstract: *The social process of globalization has been long debated during the past decades. The critics of globalization focus on the constraints imposed on governments by international markets and organisations and the limitations of the global civic society and social policies. This article argues that social media have altered the evolution of globalization and increased the process of civic and political participation, during the process of globalization. There are several effective ways of using the internet as a global tool of outreach. Social media and networking tools have been extremely effective towards political and social change, as evidenced by political unrest case studies in the Middle East. In this study, we will discuss how globalization has been enforced by the use and development of the internet. Furthermore, we will see how social media tools facilitated the process of democratization and how they affected political activism and challenged traditional societies in the Arab world. Arguably, the powerful impact of social media continues to challenge global politics. However, it remains to be seen whether they will become the 'driving force' of globalization themselves.*

Keywords: Globalization, internet, social media, Facebook, democratization, Arab Spring.

I. Introduction

Globalisation is today an increasingly critical phenomenon in world politics, as national states and regional organisations continue to develop. Vast economic changes take place around the world creating dependencies among both developing and developed economies as a result. Apart from these changes, the idea of democracy and civic society that have been adopted in Europe years before started to spread all around the world. Civic society and political participation are crucial aspects to developed democracies (Yigit & Tarman, 2013). While civic participation is defined as the actions by individuals or groups to identify and address public concern issues, political participation is defined as actions performed voluntarily to influence elections or public policy (Johnston, 2012). These actions should be increased during the process of democratisation and globalisation; social media and networking tools have been among the most effective tools towards the achievement of these targets.

The ever-increasing power of social networks has been studied excessively. What is widely accepted is that social networks mobilize people worldwide and redefine practices around the globe. Whether social media bear political influence, it will be discussed in the following chapters. From Europe to the Middle East, examples of political activism and cultural interaction suggest that we are experiencing a social media revolution. In this context, we will explore the opportunities to promote such global initiatives and interaction through the use of social media. A variety of tools have been used to spread the word across borders and the messages vary, except in this article we will focus on the use of social media in the process of democratisation. The cases of Egypt and Tunisia, where the process of democratisation was accelerated through social networks, provide us with suitable examples of this correlation.

When exploring the implications of social media in the globalised world, theorizing globalisation is a helpful way to begin. We pursue two objectives in this article. Firstly, we

apply a typology of social networks to the key features of the globalisation theory. The result is a framework for the implications of social media to the globalisation process. Facebook, the most prominent global social network, will facilitate our effort. Secondly, we examine a variety of social media tools that provide a reference across multiple areas, such as democracy, political activism, human rights etc. Middle East and the continuous political turmoil in the area offer a great range of examples, where social media have been used as a potential tool for political change. Tunisia and Egypt are appropriately apt paradigms for our study. The method of case studies is relevant to the topic of our research due to the empirical data, which the social media field provides. Finally, our aim is to measure the impact of the use of social media in political activism and make suggestions for future researches on the topic.

II. Theorising Globalisation

Globalisation began to create a buzz as a phenomenon in the 1990s, by appearing in books, articles and discussions. A number of social theorists argue that contemporary societies are largely influenced by urban globalisation, which has imposed a world capitalist economic system that gradually reinstates the national state with transnational organisations and local traditions with global culture. "For some, it (globalisation) is a cover concept for global capitalism and imperialism and is accordingly condemned as another form of the imposition of the logic of capital and the market on ever more regions of the world and spheres of life. For others, it is the continuation of modernization and a force of progress, increased wealth, freedom, democracy, and happiness" (Kellner, 2002, p. 286). Marxists, functionalists, Weberians and other theorists have united in the argument that globalisation is a unique trend of the contemporary times. We will try to sketch aspects of the most prominent theories around globalisation below. There are three distinctions among the different approaches to the globalisation debate: cultural, economic and political theories have much in common, but represent different aspects of the phenomenon. We would also like to consider a *technologic* perspective to the globalisation process, which will help us approach the social media aspect effectively. Each of the following theorists signifies elements of the representative globalisation accounts.

Many of the cultural theorists observe that "the world is becoming more homogeneous… cheap travel and new methods of communications are reducing the importance of national distinctions" (Renton, 2001, p. 5). Masao Miyoshi (1995) argues that multiculturalism becomes more and more important, while national culture is increasingly irrelevant (Miyoshi, 1995). Anthony Giddens's definition of globalisation follows the same path: "the intensification of worldwide social relations which link distant localities in such a way that local happenings are shaped by events occurring many miles away and vice versa" (Archibugi & Iammarino, 1999, p. 317). This involves a change in the way we understand geography and experience localness. These cultural dimensions of globalisation can be quite broad and unspecified. James Martin describes globalisation as 'a family of linked trends', which includes the rejection of class politics, the rise of new social movements, a growing disappointment from rationale and the decline of the nation-state (Renton, 2001). Hence, globalisation is one of the numerous processes driving to a new, contemporary world.

On the contrary, theorists of political globalisation analyse the phenomenon of globalisation in the context of international relations. The main argument is that the emergence of global or regional institutions has reduced the initiative on behalf of the nation-state. Jürgen Habermas claims that any state "can no longer count on its own forces to provide its citizens with adequate protection from the external effects of decisions taken by other actors, or from the knock-on effects of processes originating beyond its borders" (Habermas, 1999, p. 49). John Gray makes a similar point at his work 'The Delusions of Global Capitalism', where he admits that a global free market is more 'self-regulating' than national markets, and predicts the appearance of regional and international bodies of regulation (Gray, 1998). The result is a democratic shortfall, which expresses itself in the revival of violent populist movements.

The theorists of economic globalisation offer a coherent picture of the new world, which emerged from the end of the Cold War. Some analysts emphasised on the new techniques of flexible manufacture, which enable the movement of industrial production. According to Lasch and Urry, finance is becoming more important than industry. States, tax and trade unions are unable to prevent capital from moving wherever it wants. In the era of globalisation, everything is changed. A really global economy has emerged, in which huge multinational companies relocate, at will, their investment in foreign markets in order to expand their operations and boost their sales (Lasch & Urry, 1987, p. 5-6).

As well as offering opportunity, it brings with considerable risks linked, for example, to technological change. Manuel Castells' work exemplifies a technologic approach to globalisation. While his theories share aspects of the previous approaches, it is not the logic of capitalist development, but that of technological change that is seen to exercise underlying fundamental purpose in the million processes referred to as globalization. Castells' approach closely associated the notion of globalization with the one of a new 'age of information'. "In his construct, two analytically separate processes came together in the latter decades of the twentieth century to result in the rise of the network society. One was the development of new information technology, in particular, computers and the Internet, representing a new technological paradigm and leading to a new 'mode of development' that Castells terms 'informationalism'. The other was capitalist re-tooling using the power of this technology and ushering in a new system of 'information capitalism', what Castells and others have alternatively referred to as the 'new economy'" (Robinson, 2007, p. 132). Hence, the new global economy is directly linked to technology.

A key institution to this new economy is the 'networked enterprise', which is the forefront of a general form of social organization, the network society. This involves a new organizational logic based on the network structure in interaction with the new technological world. "The significance and depth of effects of the Internet in governance stem from the fact that information and communication technologies have the potential to affect production, as well as coordination, communication, and control. Their effects interact fundamentally with the circulatory, nervous, and skeletal system of institutions. Information technologies affect not simply production processes in and across organizations and supply chains. They also deeply affect coordination, communication and control; in short, the fundamental nature of organizations" (Castells & Cardoso, 2005, p. 151). Thus, the dynamic effects of trade have

been more and more dependent on technology and innovation (Archibugi & Iammarino, 1999).

In this new economy, knowledge and information are vital, as well as the globalised nature of production. Most importantly, the new economical system is based on networked communities; and the productivity is generated through global networks of interaction (Robinson, 2007). "Networks are the appropriate organization for the relentless adaptation and the extreme flexibility that is required by an interconnected, global economy, by changing economic demand and constantly innovating technology, and by the multiple strategies (individual, cultural, political) deployed by various actors, which create an unstable social system at an increasing level of complexity" (Castell, 1999, p. 6). Despite the fact that networks have always existed, as Castells points out, only now they are more powerful than ever. And the reason is purely technological. Networks feature not only strengths, in the globalised world, but weaknesses too. However, their central role in this process is undoubtable. Based on this theory we will examine, in the next chapter, the function of the internet in the process of globalisation.

III. The Internet as a Tool of Global Outreach

Information Technology has been a driving force of the globalisation process. From the early 1990s, technological advancement facilitated individuals' access to information and economic potential (Globalisation101, 2014). With the use of innovative resources, products and ideas across nations and geographic location, IT has created new and effective channels to exchange information, increasing global integration. In the state of global turmoil we live in, it is apparent that the world is interconnected through a compound net of transnational networks. Global interconnection is what distinguishes the Internet from any other means of communication, a medium that allows people to communicate and interact with one another, regardless of physical proximity. Defined as the network of networks, the Internet can help us understand and interpret the environment we live in. The growing importance of transnational networks guides us to reshape our societies as parts of the new global reality (Uimonen, 1997).

The Internet has altered all industries in many ways, but there are a number of traditional sectors that have been dramatically changed through the use of the internet. These include travel industry, music industry, science and academic publishing, news industry, as well as bookstores and of course retail trade. At the same time, traditional industries such as the postal service and video rental are rapidly declining. Nowhere has that impact been felt more than in science research and academic publishing, especially during the transition from hard copy to electronic files and the emergence of networked science. While this is not the best known advancement in the development of the Internet, it is one of the most significant. A remarkable change in protocol has established the course of the Internet throughout our business and personal lives today (Dumon, 2013). Besides, education at all levels is constantly transforming thanks to innovations in communication; websites now serve as a primary source of information and analysis for the masses. The business of higher education seems to becoming subject to technological disruption as other information-centric industries such as the news media, magazines and journals, encyclopedias, music, etc. "The technical affordances of cloud-based computing, digital textbooks, mobile connectivity, high-quality

streaming video, and 'just-in-time' information have pushed enormous amounts of knowledge to the "placeless" Web" (Anderson et al., 2012).

The news industry was radically changed by the appearance of numerous Internet-based news-gathering and dissemination outlets. The internet has become an increasingly important part of the traditional media's business. This point is demonstrated by the circulation figures of a popular daily newspaper compared to the number of unique visitors to its own website. The Audit Bureau of Circulations's figure for The Guardian newspaper is 196,425 per issue (February, 2014), whereas for the same period guardian.co.uk received a daily average of approximately 5,393,452 daily unique browsers (Audit Bureau of Circulations, 2014). Websites, blogs, instant messaging systems, email, social networking and other internet-based communications systems have made easier to connect, exchange information, and any form of transaction. Social networking websites, twitter and other Web 2.0 applications are changing the way people use and share information for personal, political and commercial reasons (Globalisation101, 2014).

The retail trade has experienced considerable changes as well. Retailers that took their business online have been able to maintain engagement of their customers, and found it easier to arrive at the next generation of shoppers; younger population is used to getting everything they need from worldwide web (Penny, 2013). Additionally, many national retail brands were able to expand their business onto a global audience with the subsequent sales growth. The American chain *Bloomingdale* extended its e-commerce services in 91 countries, while French *Cartier* online store expanded beyond the borders of the European continent (Finocchiaro, 2011; Doran, 2012). For many consumers, the internet is a valuable source of research regardless of their intention for purchase. Accessible anywhere, at any time, shoppers favour the flexibility of online shopping, as well as the reduced costs and use of discount codes. According to a BRC (British Retail Consortium) survey, a record online retail was took place in Christmas 2013 in the UK, which evidenced a 16.5 percent increase in online shopping (BBC, 2014).

The nature of the Internet alone contributes to the improvement of people's lives. If those needs are to be properly addressed though, we need to specify what these needs are. For example, poor people struggling with daily survival are less likely to have a PC, as much as an internet connection. Thus, the Internet does not seem to offer much help to poor people. However, the internet does not automatically mean individual access. As a matter of fact, "lack of technical know-how and equipment are fundamental obstacles to Internet access in poor countries, and will continue to be so in any foreseeable future. Most people in the Third World will never be able to afford their own PCs, and many countries will not be able to invest in the necessary infrastructure nor training" (Uimonen, 1997). Even where individual access is a utopia, it is preferable to avoid a privileged access to information. Therefore, community-based access is beneficial for the society as well. "The Internet is an especially appropriate medium for the transmission of cultural contents, including that for even the smallest minority, given that it notably increases the possibilities for choice for the public and offers immediate access" (Kaul, 2011). The Internet can facilitate and develop interesting cultural ideas and activities.

The rise in internet in companies accelerated the pace of globalization by allowing the sharing of knowledge and information simultaneously across the globe. Experiencing the

many ways in which the internet facilitated the expansion of a global market, it is hard to undervalue the significance of the worldwide web in today's economy. The creation of a cheaper, faster and easier means of communication, an infinite gathering of information and the development of e-commerce have taken the globalisation process into new levels of expansion. The wide expansion of the internet use for commercial reasons goes back fifteen years, even though the rapid proliferation of internet-based platforms started only five years ago (Kane et al., 2014). Among the best known of these tools are sites such as Facebook, LinkedIn, and Twitter, each of which are used by hundreds of millions of people daily.

IV. The Powerful World of Social Media

Since the rise of the Internet in the early 1990s, the world's networked population has grown from millions to billions. Over the same period, social media have become a fact of life for civil society worldwide, involving many actors - regular citizens, activists, non-governmental organizations, telecommunications firms, software providers, governments etc. (Shirky, 2011). The development of social media and the switch from web 1.0 to web 2.0 applications revealed new opportunities in the field of political communication (Vesnic-Alujevic, 2012). Social networking sites have gained momentum "since the dot-com boom at the start of the new millennium" (Globalisation101, 2014). Approximately 73 percent of people who are **active online** use social media to communicate (Duggan & Smith, 2013). Social Networking in Indonesia, Argentina and Russia have surprisingly demonstrated the highest percentage of SN users, according to a poll conducted in the countries (Gottfried, 2012). Social media is a very broad term, which describes a set of technologies and services that make self-publishing online easy, and which often allow the consumers of such media to interact. The term encompasses blogs and social networks, which include Facebook, Twitter, WordPress, YouTube, MySpace etc. These services hold the reins of the so-called 'social networking' and are often seen as a step towards democratising access to media production and publishing.

The main characteristics of social networking sites comprise Web 2.0 features with an interactive, user-based platform built around the notion of a personalised profile that can be modified accordingly. Besides the profile alone, another aspect of social networking is the ability to connect to a circle of friends and acquaintances, creating a net that is truly connected. "Social Networking Services not only allow for users to stay connected more frequently, but they also provide a more personal user experience in a generation founded upon technology. Like other web-based services, there is a mass conglomeration of social networking websites springing up on the Internet" (Globalisation101, 2014). Typically, a social networking website features the following essential components: a/ profile in identifying the user, background and preferences, b/ list of friends or connections, c/ network information and d/ the ability to provide updates, add content and interact with other within the personalised network (Helman & Peng, 2010).

To understand how a social networking website could expand its user base quickly, we can look no further than how the users actively become the viral agents of the website. Gladwell explained this process on how the 'tipping point' affects the embracing of a product or an idea once it passes that point (Gladwell, 2002). A social networking website thrives on this process: it starts with one user, who will invite his friends, family members, and/or

colleagues to sign up establishing the connectivity network. Those friends, family members, and/or colleagues would then invite theirs creating a viral network expansion (Helman & Peng, 2010). Social media bear incredible impact on people's online behaviour; how they search, play, converse, form communities, build and maintain relationships; and how they create, tag, modify and share content across other sites and devices. The social media services have irreversibly penetrated the markets, while new business models emerge "where firms blend unique technologies and business models to build competitive advantages" (Kietzmann et al., 2012).

According to the Pew Research survey, 71% of online adults today use **at least one** social networking site (Duggan & Smith, 2013). Facebook is the dominant social networking platform in the number of users, but a remarkable number of users are now expanding onto other platforms, as well. Some 42% of online adults now use **multiple** social networking sites. In addition, Instagram users are near as Facebook users with the interconnection process existing between the two platforms. These are among the key findings on social networking site usage and adoption from the last survey conducted at the Pew Research Center's Internet Project (Duggan & Smith, 2013). While most sites have effectively developed a unique user target, Facebook is popular across a diverse mix of demographic groups. We will examine the case of Facebook in the next chapter.

Social networking does not offer personal networking opportunities only but great business potential, as well. Different sites serve different roles, which fit into diverse functions of the internet accessibility. The most important uses of the social networks are the ones shaping the way people or companies are engaging themselves within the internet:

- *Personal networking:* Facebook and Twitter have been classified as 'lifestyle' networking tools, where users not only communicate, but also upload pictures, update their interests, and comment on each other's activities (Globalisation101, 2014). Facebook functions facilitate the use of photos more comparing to Twitter, but the latter is competitively preferable. In the same way, LinkedIn targets working professionals and make qualified networking with colleagues more convenient.

- *Corporate and Market Research:* As social networks have a wide pool of users, they offer a large market outreach and business expansion opportunities. More and more companies are beginning to target consumers through Social Networking Services. Despite the fact that Facebook is particularly popular to young generations, more than 45 percent of the current users are 45 years old or older. At the same time, users with corporate profile, like for example musical artists, clothing lines, TV shows etc. (Skelton, 2012).
-

Smaller companies or larger corporations turn to Social Networking Services in order to gather demographic information and improve their marketing tactics, while the use of Ad sales has been increased. According to reports, social media advertising spending will reach $11 billion by 2017 (Stambor, 2013). Seventy percent of the ads featured in the framework of Facebook and Twitter are nothing more than customised ads based on the user's preferences. Besides sales, social networking has become a platform for business exchange, law

enforcement and social activism, to name few of the recent experiences with social media (Globalisation101, 2014).

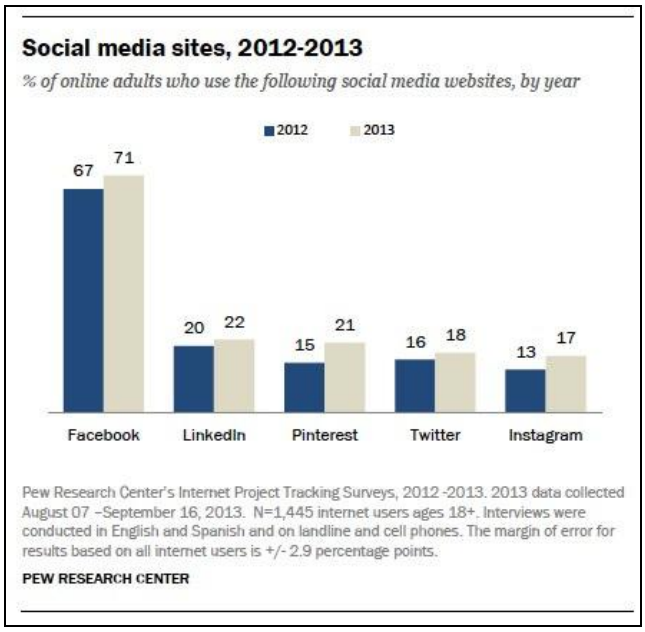
IV.i. ***The case of Facebook***

Although there are hundreds of social networking websites today, a few global winners have emerged as the favourites for the general public. Those winners include MySpace, LinkedIn, Twitter, YouTube, and most importantly Facebook. Specifically for Facebook, the company has quickly become the actual representative and most prominent among social networking communities, due to the following features: a) an open to anyone platform, b) the larger number of users and user activities worldwide and c) not targeting on or limited number of social groups. Originally, open to Harvard students (2005), it later spread to other American and UK universities (2005), before it extends beyond educational institutions to anyone with a registered email address (2006). The site remains free to join, while makes profit through advertising revenues (Phillips, 2007).

Due to the characteristic of open platform, many different applications have been created by independent developers for the users. These applications allow users to play games, post reviews, make surveys and do thousands other functions to make sure those users visit Social Networking Services on a daily basis (Helman & Peng, 2010). In a word, these websites would imitate daily life practice as intended by Mark Zuckerberg when he started Facebook, which is "to build an online version of the relationships we have in real life" (Hempel, 2009). In one of his speeches in Germany, he pronounced: "We think that if you can build one worldwide platform where you can just type in anyone's name, find the person you're looking for, and communicate with them, that's a really valuable system to be building" (Hempel, 2009). His long-term goal is probably more ambitious: to create a standardized communication platform, as omnipresent and spontaneous as the telephone, but far more interactive and multidimensional (Hempel, 2009).

Following the globalisation aspects, social networking tools have expanded globally to other countries, as the need to connect throughout boundaries becomes more and more indispensable (Helman & Peng, 2010). The company has insistently pursued international expansion along with other companies in the social networking space (Holahan, 2008). On the one hand, due to the process of internationalization, the growth abroad has been faster than the growth within the borders of the country. On the other hand, the usage factor for users between 18 and 34-year olds, who are most likely to spend hours socializing online, appears to be consistent regardless of where the physical location of the user (MacMillan, 2009).

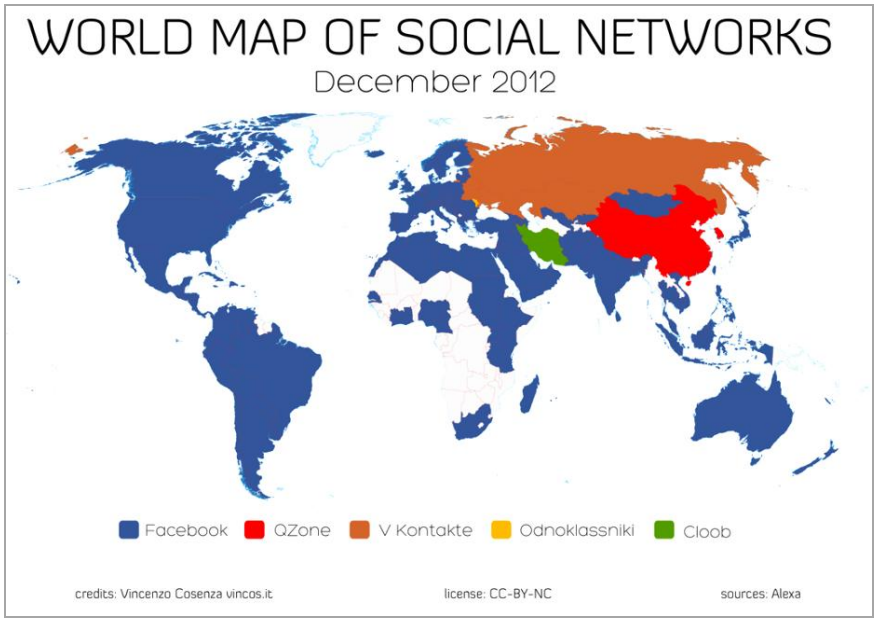
Today, Facebook counts more than 1,2 billion users, YouTube follows with 1 billion, while LinkedIn and Twitter count 277 million and 243 active users respectively (Smith, 2014). Instagram (200 m. users) and Pinterest (70 m. users) have increasingly gained momentum to younger crowds over the past 3 years (Smith, 2014). The following graph demonstrates the preferences of online adults towards social media.


Social media sites, 2012-2013
% of online adults who use the following social media websites, by year
2012
2013
67
71
20
22
15
21
16
18
13
17
Facebook
LinkedIn
Pinterest
Twitter
Instagram
Pew Research Center's Internet Project Tracking Surveys, 2012 -2013. 2013 data collected August 07 –September 16, 2013. N=1,445 internet users ages 18+. Interviews were conducted in English and Spanish and on landline and cell phones. The margin of error for results based on all internet users is +/- 2.9 percentage points.
PEW RESEARCH CENTER

Graph no. 1. Social Media Sites, 2012-2013
Source: Pew Research Center

With over 1 billion monthly active users in 2014, more than 600 million of which are mobile, it's not surprising that Facebook has maintained its position as number one. Eight years after its launch, Facebook made its debut in the stock market, and rapidly increased its market value to $180 billion due to the immense potential of the company (Frier, 2014). For those who thought Facebook run its course, it would be interesting to watch its tough battle of overthrowing some popular local competitors in countries where governments block the site (Helman & Peng, 2010). While Facebook has been temporarily blocked in several countries during the Arab Spring, China and Iran have permanently blocked the site since 2009. Syria followed in 2011, while other countries have imposed a total restriction on the use of internet (North Korea) or the content publicised (Vietnam) (Liebenson, 2014). Nevertheless, Facebook's dominance is mainly thanks to growth in Asia, where its 278 million users (according to the Facebook Ads Platform) recently surpassed Europe's 251 million. North America has 243 million users, South America has 142 million, Africa is at almost 52 million, and Oceania has just 15 million.

In 2012, Facebook became the number one social network in Armenia, Kyrgyzstan, Latvia, and Vietnam (Protalinski, 2013). The following graph illustrates the geographic popularity of Facebook compared to other regional networks (Protalinski, 2013):



Graph no. 2: ***World Map of Social Network, 2012.***
Source: Alexa

One more interesting observation is connected to the language barrier. In addition to the above described characteristics, Facebook also has pursued international growth through the adoption of twenty foreign languages used on the website (Holahan, 2008). Surprisingly or not, English remains the predominant language on site. However, the nature of information sharing within the social network settings is not influenced by the language barriers within the adoption of a common language, where English is not considered a native, but rather international language (Helman & Peng, 2010). Therefore, the development of social networking websites, with Facebook as predominant, has fundamentally gone global. The users worldwide have adopted their tactics creating social interactions that go beyond borders, which firms and corporations are aware of. The online social networking phenomenon has impacted on the global economic strategies forming a new global economic system, especially in the area of marketing communications.

V. Communicating Political Ideas

During the past few years, protests around the globe received international momentum through the use of social media. Global citizens watched the Egyptian protests against the regime of the President Mubarak (January 2011) generating a worldwide reaction via social media. The demonstrations on the name of civil freedoms in Turkey (May 2013) caught our attention when social media started to have an impact on organizing further demonstration within the country. The Arab Spring (December 2010), a term used to describe the wave of successive revolutions in the Arab world, brought first the use of these networks in play. It is evident that the use of social media has provided the means for citizens to play a role in their own governments, through organising protests or purely voicing their concerns or opinions. The Internet is an important tool that people use in order to express themselves and share ideas. During the past few years it has become an important tool that democracy and human rights activists use to organize real or virtual demonstration for political, social, and economic

reform (Yigit & Tarman, 2013). Various researchers have discussed how social media tools have been used in the process of political engagement and how they affected civic and political participation within this scope.

Internet has created a new complex environment, which could bring create more inclusion and participation in the public debate, as a public platform for the citizens and not only for political elites. While the communications landscape gets more complex, and more participatory, the networked population is gaining more access to information, more opportunities to engage in public speech, and an ability to undertake collective action. In the political arena, this has increased freedoms that can help a coordinated demand change from the public (Shirky, 2011). Thus, one could argue that the political scenery have shifted towards a more participatory equilibrium.

The distinction that marks the difference between traditional and new (internet-based) media is based on the concept of interactivity. The notion of interactivity is frequently linked with the political ideal of active citizenship, through the possibility for citizens becoming active instruments of the government (Gane & Beer, 2008). According to Delli Carpini (2000), classical political institutions and actors have disconnected young adults from public life, by paying no attention to them and to the topics that matter to them, thus not supplying them with the opportunities to participate. Already in 2000, Delli Carpini introduced the issue of possible new opportunities for civil engagement created by new media, as the Internet was "the most useful source of such (political) information" among young adults (Delli Carpini, 2000, p. 346). Wainer Lusoli (2005) also advocates that the Internet contributes to the "liberation" of younger generation as it "unlocks participation from traditional authority structures and information gatekeepers" (Lusoli, 2005, p. 155). In the same wavelength, more scholars claim that political participation and engagement could be encouraged through social network sites and could serve as a means for mobilization of young adults. As the inclusion of 'youngsters' in the political communication is an important matter, they are seen as a target group for online political communication (Baumgartner & Morris, 2010). In fact surveys have shown that the average daily user of online communication (especially Facebook) is of relatively young age and highly educated (Vesnic-Alujevic, 2012). This is also due to the fact that their older counterparts are more likely to read a daily newspaper or watch the traditional news broadcasts.

Social media has made an impact on countries around the globe, from world powers like the United States and the European Union, to Latin America and the Middle East. The impact it has, however, depends upon the resolve of the citizens to actually do something more. From activating young voters in the U.S. to the roots of the Arab Spring in the Middle East, Twitter, YouTube, Facebook and other SNSs tools have played not just an important role, but a highly influential one (Omidyar, 2014). Social media have created a record for becoming coordinating tools for most of the world's political movements, when most of the world's authoritarian governments are trying to control or limit access to it. In one of its declaration, the U.S. State Department has committed itself to "internet freedom" as a specific policy aim of progressiveness (Dickinson, 2010). Already from 2009, and while thousands of protesters gathered in Tehran to demonstrate about the presidential election, something unprecedented happened. "For the first time young people in America were connecting with

young people in Iran, and realizing they had far more in common than they'd ever thought" (Omidyar, 2014).

The alarming effect is obvious. The governments often fail to understand that people will not stop communicating; there will always be new ways to do so. The power of political ideas and the capacity of social networks can be an intimidating combination for those with dominating intentions. The more hopeful way to use social media is as long-term tools that can strengthen civil society and the public sphere.

V.i. ***Supporting Democratisation in the Middle East: the cases of Egypt and Tunisia***

The Internet and social media in particular, played an essential role in connecting protesters during the Middle East uprisings known as the "Arab Spring" starting in December 2010. The revolutionary wave of demonstrations and civil unrest against the authoritarian regimes of the Arab world is believed to have been assisted greatly by the use of social media, which aided people to network and arrange common activities. In this sub-chapter we will examine the ways social networks - mainly Twitter and Facebook - affected the democratisation process, especially during the preparation of demonstrations.

The role of social media in Arab democratisation has been major; the uprisings in the Arab world have often been labeled the 'Twitter Revolutions' or 'Facebook Revolutions' in recognition of the outstanding part played by social media in the coordination of massive demonstrations, communication of instantaneous images and up-to-date information, and for their appeal to the international community, foreign civil societies, and diasporas (Jebril et al., 2013). Rather, they were 'people's revolutions' and the role of social media was to create channels of communication in the virtual world, facilitating action in the real world (Hivos, 2012). Additionally, it is arguable that social media content had, at the same time, a noteworthy impact on the content and quality of media coverage in broadcast Arab media. Social media had served as a unifying power for the Arab populations across the Middle East, as people around the region watched the same images on Al-Jazeera or accessed similarly revolutionary opinions on their country's news sites (Kaiser, 2011). Two outstanding cases from Egypt and Tunisia offer us examples of the social media influence.

In the wake of the wide popular protests in the Middle East, and especially after the fall of Mubarak's regime in Egypt, the current debate about the political role of social media has emerged. Along with those who praised Facebook, Twitter, and similar websites with organizing, uniting and sustaining the Middle East protests (Preston, 2011) are those who suggest that the impact of such technology has been largely overrated. In comparison to the uprisings in Tunisia (18 December 2010 - 14 January 2011), which took 28 days, the Egyptian activists overthrew Mubarak in 18 days and (25 January 2011 - 11 February 2012) - relatively - peacefully in comparison to other uprisings in the Arab Spring (Storck, 2012). Essential to the rushing of events was the efficient use of social media networks. In Egypt, social media have even sidetracked the role of satellite television. It was only when the Internet was shut down by the regime that TV channels, such as Aljazeera, running 24-hour updates on the events, created the psychological motivation for Egyptian to join the protests (Arthur, 2011). The use of social media enabled reaching out thousands of people across the country in real time to organise tactics, quickly decide on the meeting points, etc.

Social media have also assisted greatly in real-time coverage of the events, due to the accessibility of mobile devices, which broadcast events as they happened across Egypt. The diversity of social media coverage created huge waves of pressure on the government and encouraged powerful allies, such as the US and the EU to gradually change their position and verify the tyrannical nature of the Egyptian regime (Bytheway, 2013). At the same time, blogs have proven they can have a direct effect in promoting democracy in purely political contexts. In response to the treatment exposed by the blogs, many Islamic political parties themselves took to the Internet and the blogosphere in order to better inform their supporters about important issues (Kaiser, 2011). Egyptian authorities actively tried to block access to such sites. What is perhaps most noteworthy about the use of social media in the Egyptian revolution is how it changed the dynamics of social mobilization. Social media initiated speed and interactivity that was absent in traditional media (Eltantawy & Wiest, 2012).

The Tunisian Revolution's triumph in removing a dictator was notable in the struggle for democracy, which rapidly spread throughout the Arab world. Naming the event the "Twitter Revolution" was one way in which the movement was recognised as a progressive movement, fundamental part of which was the contribution of social media (Esseghaier, 2013). This revolution did occur in a period of new media development in the Arab world, where Tunisians assembled through social media as an unregulated, though surveilled, communications tool. In the case of Tunisia, social media was as well a tool to share opinions but also an alternate channel believed to be more transparent in sharing information and with different content than the information broadcast by mainstream media (Hivos, 2012).

Within the first two weeks, protests began to spread to the wealthier parts of the country, including the cities of Sfax and Tunis. It was then that the movement became a viral phenomenon, and drew more and more people driving the center of online action to Facebook. Winning over Twitter - which was also extremely popular - due to the visual nature (photos and videos posted on Facebook) of the medium, made the protesters demonstrate in a primitive way as they spread through people's online social circles (Delany, 2011). Additionally, social media channels have enabled various groups advocating for specific issues, such as women's rights or freedom of information groups, to reach a wider audience and to join forces in order to influence policy-making. This is especially true for emerging groups in Tunisia, who used social media to generate awareness on the importance of taking part in the constitutional reforms (Hivos, 2012). Interestingly enough, before the breaking out of these uprisings, the role of social media was limited as it was considered elitist and minor.

VI. Conclusions

In general, online activities and political activism have grown considerably in recent years, mainly because of the ease that internet provides and in which activists are able to get a numerous citizens involved quickly, without the authorities being able to track their efforts (Porter, 2013). This study indicates that internet and social media tools have strengthened national and international social ties in a many ways. The development of web 2.0 applications has altered dramatically the way users can participate in the production and consumption of content in the Internet. Besides corporate and private use of social media tools, it became common to see those tools, like Facebook, YouTube and Twitter used by governments as means of political communication, especially in developed countries. Social

media sites, like Facebook, Twitter, and YouTube have played a strategic role in mobilising citizens in developing countries as well, to fight for rights that each person in democratic nations takes for granted (Yigit & Tarman, 2013). Until recently, the Arab world was considered incomparable because of the lack of democratic governance, as it has progressed very little compared to other parts of the world. Nonetheless, during the past few years, most Arab countries experienced various forms of liberation within a limited amount of time. Such reforms have mostly been driven by globalisation of the economy and technology, especially the use of social media which enabled the acceleration of authoritarian regimes overthrown. Lastly, what we know about the role of media in the process of democratisation today might be questioned in democratisation processes in the future, just because of the rapidity of transformation of digital media environments. It is possible that future democratic revolutions 'won't be televised', as the political impact of television will gradually resolve in favour of the internet and social media, or other communication technologies are yet to emerge (Jebril et al., 2013). This is one of the most important aspects that is hard to predict; "when a revolution will move from the pages of social media to the streets as happened in the Arab world" (AbuZayyad, 2013).

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RESEARCH AND INNOVATION IN ROMANIA: BETWEEN POVERTY, IMPOSTURE, AND A TWO-SPEED EUROPE

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Abstract. Rather surprisingly, the performance of Romania in what concerns research, development and innovation during the period of time elapsed since the accession to the European Union visibly dropped. The Innovation Union Scoreboard places Romania in the group of "modest innovators" with the lowest values of all indicators, and the Bloomberg innovation index ranks Romania the 46th of 50 countries, after Tunisia, Argentina, and Malta. This paper is an insider analysis of the Romanian RDI system aiming to identify the multiple causes of this situation, and to propose a possible solution based on the concept of "open innovation".

Keywords: Romanian research and innovation, pseudo-excellence, open innovation.

Introduction. Moving downhill in a flat world

During the past three decades, the paradigms of social evolution changed several times. "In the 1980s, there was much talk about the transition from the Industrial Society to the Information Society. Then in the 1990s people began to talk about the Knowledge Society, noting that information is useful only when it is transformed into knowledge. But as I see it, knowledge alone is not enough. In today's rapidly changing world, people must continually come up with creative solutions to unexpected problems. Success is based not only on what you know or how much you know, but on your ability to think and act creatively. In short, we are now living in the Creative Society" (Resnick, 2007).

Following these transformations, it became obvious that there is a new key resource needed for progress, besides capital and labor: the innovation (see Drucker, 1993).

While everybody seems to agree that "innovation is good", the task of defining innovation is clearly a difficult one. Baregheh et al. (2009) identified as many as 60 distinct definitions of innovation, and we are still counting. In this work, we will accept the definition proposed by Teresa Amabile (1996): "innovation is the successful implementation of creative ideas within an organization", and "creativity is the production of novel and useful ideas in any domain". Jan Fagerberg (2004) differentiates invention and innovation: "Invention is the first occurrence of an idea for a new product or process. Innovation is the first commercialization of the idea." The systematic quest for new ideas is a process called "research". A simplified diagram showing how these concepts are connected is presented in figure 1.

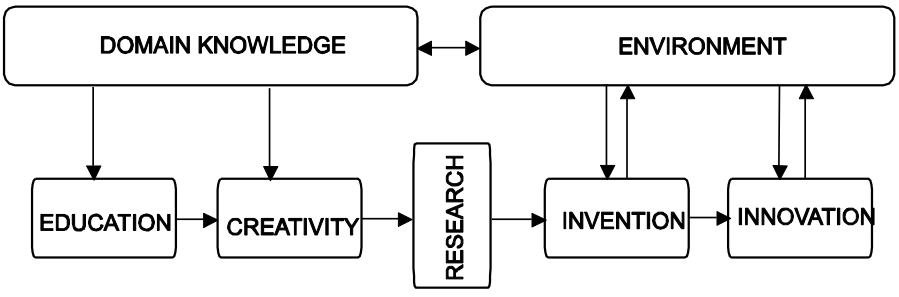

Fig. 1 The main processes related to innovation

It is worth to note that the magnitude of the expected results of innovation should also be considered. Following this criterion, the literature describes *incremental innovation* ("the small i"), and *radical innovation* ("the big I") – see for example Norman and Verganti (2012), who argue that these types of innovation result from different processes.

The processes related to innovation are influenced by globalization in multiple and complex ways: international application of locally produced innovations, global exploitation of innovations through multi-national enterprises, generation of innovation through the activity of large multi-national consortia (see Archibugi & Iammarino, 2002).

Arguably, these global forces should act towards an increase in the dynamism and in the overall performance of the research and innovation of the affected countries, but – as far as Romania is concerned – the statistics show an opposite trend.

Despite the very optimistic strategy adopted in 2007, right after the accession to the EU (*www.research.edu.ro/uploads/legislatie/planul-national/hg-475.doc*), which formally stated the ambitious objective to "recover the delays relative to other European countries [in the field of Research and Innovation]", the results recorded in 2013 were totally disappointing. . The Innovation Union Scoreboard 2014 report *(http://ec.europa.eu/enterprise/policies/innovation/files/ius/ius-2014_en.pdf)* places Romania in the group of "modest innovators" with the lowest values of all indicators, and the Bloomberg innovation index ranks Romania the 46th of 50 countries, after Tunisia, Argentina, and Malta *(http://www.bloomberg.com/slideshow/2013-02-01/50-most-innovative-countries.html).*

The present work is an attempt to understand this apparently paradoxical evolution and to outline a possible solution.

Beyond this introduction, the paper is structured as follows:

- Section II identifies the domestic causes of the obvious decrease in the performances of the R&I activity in Romania;
- Section III places the evolution of the Romanian R&I in an European context and looks for external causes of the poor performances of Romanian innovation;
- Section IV attempts to outline a possible solution to improve the situation, and finally, Section V is reserved for conclusions.

Why is romania different?

In this general formulation, this topic is so vast that it would take several volumes to discuss it (see also Boia, 2012). However, from a perspective strictly limited to the sector of Research, Development and Innovation, things appear to be much simpler. Some researchers (e.g. Ranga, 2012) blame the global economic crisis from 2008-2010, accompanied by totally improper anti-crisis measures, for the current status of the innovation in Romania. The crisis brought severe cuts in the GERD (Gross Expenditure for Research & Development), which – according to Ranga (2012) "annihilated the improvements of the few previous years that benefited of higher funding."

The level of public expenditure for research, development and innovation should have been 1% of the GDP in 2010, and expected to raise at 1.5% in 2013. In fact, by the end of 2013 the value of this indicator was only 0.49% of the GDP, a quarter of the EU average of

2% (see European Comission document EUR25650 EN, 2013).

However, insufficient funding is not the only cause of the issues. As a matter of fact, most research in Romania is not funded at all: the didactic personnel involved in higher education is required to constantly publish research reports, or else they will not be eligible for any professional promotions. This long term "publish or perish" policy obviously lead to a great number of worthless publications, and trained thousands of people to mimic research by producing compilations of the existing literature, or –even worse – by simply plagiarizing. An attempt of the former Minister of Education, Daniel Funeriu to correct this situation fell into the other extreme: he imposed severe criteria for professional promotion of the researchers, requiring publications in high impact factor journals, but he simply forgot that most of the people supposed to write for these journals were not even capable to read them in lack of an institutional subscription. Not to mention the research infrastructure required to produce results worth publishing in high end journals, and the ridiculous salaries of the entry level researchers. Therefore, I cannot believe in the sincerity of the intentions of Daniel Funeriu. He simply mimicked the reform, just like the others mimicked the research.

A World Bank report containing the functional review of the RD&I sector in Romania (World Bank, 2011) clearly states that: "Romania's government and private sector are investing too little in RD&I, and, perhaps as importantly, often investing it poorly." The consequences may be lasting and severe: *"Romania must decide if it will remain largely a provider of agriculture and raw materials for richer markets or recapture its scientific and technology ranking."*

The cited World Bank report identifies several other causes of the poor performance of the Romanian RD&I sector:

a. Deficient management of the funding of the RD&I sector, which is "split among various ministries and stakeholders who together have lacked a unified vision or even minimal coordination";

b. The financing focused on basic research, neglecting the applied research.

c. "The talents of Romanian entrepreneurs and researchers are not being properly mobilized, and too often are frittered away"

The findings of the World Banck report cited above are worth a closer look.

The poor management of the funding of RD&I does not seem to be an accident – it looks more like a strategy to ensure that the funding will reach the members of an "exclusive club" of beneficiaries. Occasionally, the mass-media publishes leaked information about the salaries of some members of this club (e.g. http://www.hotnews.ro/stiri-esential-12086782-cum-poti-castiga-6-000-euro-brut-lunar-din-invatamant-cercetare.htm), but a systematic investigation on this topic was never conducted.

The preference for basic research is justified by the fact that in this case the performance is only measurable by the number of publications. The applied research is almost entirely ignored, and the result is that – according to the European Patent Office (EPO) statistics – Romanian researchers filed in 2013 only 30 European patent applications. For comparison, Malta registered 88 filings, and Germany 32022 filings. Note that this magnificent result is recorded in 2013, the final year of the period covered by the already cited National Strategy for Research and Innovation for 2007-2013, which states the objective to multiply by 10 the number of EPO patents.

In what concerns the frittered away talents of the human resource involved in RD&I, it is worth to note that Romania was the only country in EU27 where the number of researchers actually dropped by more than 5% between 2005-2011 (see Innovation Union Competitiveness Report for 2013: http://ec.europa.eu/research/innovation-union/pdf/competitiveness_report_2013.pdf)

The main cause of the decrease of the number of researchers in Romania is the brain drain. We don't have official data regarding the migration of researchers, but considering the fact that over 22,000 physicians emigrated from Romania between 2007-2013, we can estimate that this phenomenon also affects other categories of skilled workers, including researchers. And there are no reports about any serious initiative of the Romanian authorities to stem this process.

Perhaps even more serious than the underfunding of the research is the chronic underfunding of education. Though the Law of the National Education nr. 1/2011 stipulates the allocation of 6% of the GDP for funding the education, between 2009-2013, the amount of funding dropped from 4.24% to 3.6% of the GDP.

The result is that Romania has the one of the lowest percentage of university graduates from the total population (21.8% see http://www.6pentrueducatie.ro) and there are no Romanian universities ranked in the top 500 world's best universities (Shanghai ranking) (http://www.shanghairanking.com/ARWU2012.html).

Even more harmful than the underfunding is the lack of consistency of the laws related to education. The Law of the National Education was often amended between 1995-2013, sometimes 2-3 times a year. This creates the persistent impression of confusion and lack of perspective resulting from the activity of the policy makers in Romanian education.

The great expectations

Considering the rather daunting landscape of the research and innovation in Romania, outlined in the previous section, many Romanian researchers linked their hopes for a solution to the apparently generous EU programmes for funding research.

Indeed, the European Union has spent 50 billions Euros in FP7 (that's about 12 times the cost of the LHC accelerator from CERN, and 20 times the cost of the Hubble telescope), and plans to spend 80 billions more in Horizon 2020 to fund usually large trans-national consortia to perform research in some pre-defined directions. These amounts probably exceed all the funding received by all the Nobel prize winning teams in the same period of time. Considering the lack of comparable results, and the attached bureaucracy, the EU research programmes look more like subsidizing an illusory transnational cohesion of the researchers, than actual research.

Obviously, the competition for these funds is fierce, and Romanian researchers are ill prepared for it. Between 2007 and 2013, Romanian researchers did not win not even one grant funded by the European Research Council, ERC – (see the synthetic report about ERC at this link: http://erc.europa.eu/sites/default/files/content/ERC_in_a_nutshell_oct_2013.pdf) and their performance in other funding channels is not much better.

At a closer look, the distribution of the ERC grants seems to support the idea of a two-speed Europe: the top 5 countries (UK, Germany, France, Netherlands, Italy) received more

ERC grants than all the remaining EU and associated countries. This statistic only reflects the objective disparities between EU countries in what concerns cutting edge research.

There are however other elements, without any objective foundation, that also suggest the existence of a two-speed Europe. For example, by taking a look at this document (Table 5a):
http://eacea.ec.europa.eu/llp/funding/2013/documents/jean_monnet_ka1/jm_financial_guidelines_llp_guide_part1_2013_en.pdf one could easily notice that a Romanian researcher is paid (for the same work, in the same project) just about a quarter of what is paid a Belgian or German colleague. Initially, I thought that this regulation is based on some considerations about the cost of life in various EU countries, but no - there is a clear statement there that: "The rate of the country in which the partner organization is registered will be applied, independent of where the tasks will be executed (i.e. a staff member of an organization of Country A working fully or partly in Country B will be budgeted on the basis of the rates of Country A)". In other words, if you are Romanian, working in Belgium on a project with Belgian partners, your salary will be only a quarter of that of your Belgian colleagues. It's hard to believe, but it's exactly like this! Similar discriminatory provisions regarding the payment of researchers from various countries can be found in other EU documents (see for example the Country Correction Coefficients in Marie Curie Actions Programme, within Horizon 2020. Romania has, again, the lowest correction coefficient.)

So, it's almost official: we have a two-speed Europe, and it seems that the EU policy makers are not as concerned with the political correctness as their US counterparts.

Romania entered the race for EU funding with a severe handicap, and there are no signs of recovery it in the near future. The high-speed Europe will not wait for us, and most likely will not help us to accelerate.

A possible solution: open innovation

The concept of "open innovation" (OI) is defined as the process of creating "inflows and outflows of knowledge" that connect the organization with the outside world in order to minimize the cost of the research while keeping a high innovation level (Chesbrough, 2003). A typical example of open innovation is the organization of idea contests on topics selected by the organizers. These contests offer (usually modest) financial incentives for the participants who propose the best solutions. This way, the organizers can benefit of a multitude of innovative ideas at the lowest possible cost. In the famous "grand challenges" organized by Bill and Melinda Gates Foundation, or in the competitions organized online by Innocentive Inc. *(www.innocentive.com)* there is a striking discrepancy between the importance and the difficulty of the proposed problems, and the amount of the rewards offered for solvers.

Despite its obvious advantages for the organizers, the concept of open innovation is largely ignored in Europe by the decision makers and by business. One reason for this is that, from a bureaucratic perspective, it's easier to pay one grant of 1 million EUR, than 100 microgrants of 10000 EUR. Of course, it is not feasible for the EU agencies to directly organize OI competitions, but some intermediary organizations, (e.g. universities, national agencies, or even SMEs) could easily do it.

Such a funding scheme, capable to direct relatively small amounts of research money, in the form of microgrants, awarded through OI competitions, wherein the challenges are

directly proposed by SMEs interested in innovative solutions for their activity, has some important advantages:

- brings a paradigm shift in what concerns funding of the research,
- gives a chance to any researcher, including beginners, to get funding for their ideas,
- involves minimal bureaucracy,
- promotes direct contacts and long term partnerships between industry and academia,
- the money is not wasted on worthless publications, which nobody reads, but directly used to solve specific problems inspired by practice,
- attracts more human resources in the RD&I sector,
- after an initial startup time, the system can become self-sustainable, with funding provided by the SMEs interested in submitting OI challenges.

Conclusion

The RD&I sector in Romania is in critical condition. The new National Strategy for RD&I for the period 2014-2020 (http://www.research.edu.ro/ro/articol/3343/strategia-nationala-de-cercetare-si-inovare-2014-2020) does not bring any real novelty compared to the previous one, and it is unlikely that it will change the course of the evolution in this sector.

Continuing to direct the limited available funds towards centers of pseudo-excellence is the recipe for a total failure (paraphrasing a famous saying, when I hear the word "excellence" in the context of a discussion about Romanian research, I feel an urge to reach my gun).

Europe is not really the nourishing mother we were expecting, when it comes to distributing research funds: EU funds are awarded through fierce competition, and most of us are ill prepared for this race.

Something has to be done, and we have very limited options: open innovation is one of the few available action directions that could make a difference, and it is definitely worth to be considered by any attempt to reform the RD&I sector in Romania.

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THE STATE OF THE UNION ADDRESS - A USEFUL EU COMMUNICATION ENDEAVOUR UNDER AMERICAN INSPIRATION?

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Abstract: This paper aims to analyse the effectiveness of the annual State of the Union Address, uttered by the President of the European Commission as of 2010, whose purpose is to render the politics of the EU more comprehensible in the eyes of European citizens. This means of communication, stipulated by the Treaty of Lisbon, has undoubtedly been inspired by the traditional US State of the Union Address, albeit the nature of the relations the EU has with its citizens is still fairly dissimilar to the one engendered by the US Constitution and furthered through a considerable tradition. Nevertheless, it becomes interesting to assess the extent to which this communication tool adds weight to the EU's persistent attempts to diminish the so-called "democratic deficit" it suffers from and to its struggle for more transparency amid increasing Eurosceptical feelings.

Keywords: State of the Union Address, European Commission, economic crisis, political union, European Parliament.

Background - the American State of the Union Address

There is little doubt as to the fact that the State of the Union Address uttered by the President of the European Commission stems from the long-lasting US tradition in this regard. Hence, in order to fully comprehend the reasons why such a measure was taken within the Community framework, as well as its usefulness, it is important to start this research from the importance of the abovementioned endeavour in America. Only then will we be able to draw pertinent parallels and evaluate the extent to which the EU approach in terms of conceiving this address is in keeping with the American model of democratic communication, if this is even desirable in the clearly different background of the current European integration, compared to the EU's ally from across the Atlantic.

The name "State of the Union Address" was coined by Franklin Delano Roosevelt, who first utilised it in 1934[1], even though it would be another decade before it became the generally used term across the United States. Before this date, the address was formally known as "the President's Annual Message to Congress", a much more impersonal phrase.[2]

Some additional historical data will shed light on the significance of the State of the Union Address for American democracy and its manner of perceiving political communication at an institutional level, as well as with citizens. To begin with, the address is delivered without exception by the President of the United States, before a joint session of Congress, with the purpose of presenting the major topics that interest the American nation, whether they pertain to domestic or foreign politics. This is usually accompanied by major guidelines meant to regulate such politics, or priorities the administration wishes to follow during the course of that particular year. The achievements of the executive are equally outlined, which usually renders the tone of the speech positive. The custom requires that this event should occur once a year, albeit in theory, if circumstances called for it, the President

[1] Michael Cox, Timothy J. Lynch, Nicolas Bouchet, *US Foreign Policy and Democracy Promotion: From Theodore Roosevelt to Barack Obama*, Routledge, 2013, pp. 71-72.
[2] Fred I. Greenstein, *Inventing the Job of President: Leadership Style from George Washington to Andrew Jackson*, Princeton University Press, 2009, p. 42.

could ask to exert his constitutional right to present his speech at any given time, since Art. II from Section 3 of the federal Constitution states, referring to the President, that *He shall from time to time give to Congress information of the State of the Union and recommend to their Consideration such measures as he shall judge necessary and expedient*.[3]

This is one first element which is worthy of being taken into account in our comparative research, namely the legal stipulations whose proper interpretation engendered a political practice which, in time, became deeply rooted in the US political culture. In fact, it was George Washington himself who initiated the practice, although Thomas Jefferson disagreed with the proposal, claiming that it was somewhat similar to the English monarch's address. This is the reason why it would be more than a century, more precisely 1913, before another US President was to utter the State of the Union Address in person, before Congress, instead of sending it solely in a written format. During the 20th century, the methods of presenting the address oscillated between the written and the oral format, but the latter gained momentum in the past decades, amid the accelerated pace of development of mass media. For example, President Coolidge's 1923 address was the first one in history to be broadcast on the radio, whilst President's Truman address from 1947 was the first which was broadcast on television.[4] Fifty years later, President Clinton's State of the Union Address was made available in real time on the Internet.

Given the interest of the press in this major political event and, thus, the significant media coverage received not only in the US, but also in many other countries around the globe, the State of the Union Address gradually became a complex communication tool. In fact, from an institutional instrument, enabling the executive to inform the legislative on its priorities and specific challenges, the address turned into a public speech, targeting citizens and not only political decision makers. This is why the oral form of delivery is now preferred to the written one, much more common in the 19th century - before the arrival of real-time media coverage - albeit if one interprets the aforementioned constitutional text, the channel of communication is to be chosen by the President. Hence, it should come as no surprise that it is a means of gaining popular support, which is another aspect that should be analysed later in our research, when drawing parallels with the situation within the EU.

The time when the speech occurs is equally significant, namely either the first, or the second month of each year (since 1934), which enables the head of state to present his set of priorities at a moment perceived as a new beginning, with undeniable psychological effects on the masses. The live broadcast of the address usually occurs in the afternoon or evening, as late as 9 PM, according to the Eastern Time Zone, thus maximising the citizens' access to it.[5] It is customary for its duration to exceed one hour, but this is also because members of the Congress and other guests frequently applaud when they agree with the ideas presented by the President. Such traditions and procedural aspects are also worthy of being considered in a comparative endeavour with the EU State of the Union Address.

To conclude on this first section of our research, whose goal has been that of presenting the main source of inspiration of the newly-created EU State of the Union Address,

[3] Colleen J. Shogan, *President's State of the Union Address: Tradition, Function, and Policy Implications*, DIANE Publishing, 2011, pp. 1-3.
[4] *Ibidem*, p. 3.
[5] Brad Kalbfeld, *Associated Press Broadcast News Handbook*, McGraw-Hill Education, 2001, p. 124.

it becomes apparent that the American practice in this regard benefits from an impressive tradition and, consequently, it is a major political endeavour. From the Monroe Doctrine to the War on Terror, all major American courses in international politics have found a powerful echo in such addresses, which are basically the most significant communication tools implicating, on the one hand, the President of the United States and, on the other hand, Congress and the people who have elected it. This is one explanation as to why, not only in America, at lower administrative levels, but in many other places, the abovementioned practice has been copied and tailored according to the type of message delivered.

The State of the Union Address in the European Union: origins and purpose

Following in the footsteps of the much longer American democratic practice of uttering a State of the Union Address, the European Union has resorted to an imitation of the latter, albeit we somewhat dispute the name chosen for this endeavour. Prior to elaborating on this consideration, it becomes important to provide a series of details pertaining to the origins and goals behind this fairly recent initiative of the European Commission. Hence, a definition of the EU State of the Union Address would encompass the fact that it is an annual speech uttered by the President of the Commission, before the plenary session of the only directly elected institution of the EU, namely the European Parliament. So far, only President José Manuel Barroso has delivered the address, always in the month of September, given the fact that the first time this occurred was in 2010 and Barroso's two consecutive mandates stretch between 2004 and 2014.[6]

From a purely institutional point of view, the President of the Commission does have sufficient power of representation so as to address Parliament, in an interesting synergy between the two principal supranational institutions of the Community. This act also symbolises the complexity of the decision making process within the Union, where the institutions which concern us at this time, the Commission and Parliament, act as two of the most prominent factors in the so-called decision making triangle - completed by the intergovernmental Council of the European Union.

The legal basis for the State of the Union Address is laid by the most recent institutional Treaty, namely the Treaty of Lisbon, whose spirit appears to direct the European Union towards more transparency and democratic accountability. In fact, the idea of rendering the Union closer to its citizens by means of communication tools and extra visibility is reinforced by this document through a welcome variety of measures, ranging from the public character of Council meetings to this peculiar way of assessing the current state of affairs in the Community, to which we dedicate this research. To elaborate on the purpose of the State of the Union Address, it is obvious that its character is to some extent political, as part of the message aims to shed light on the situation of the political life within the Union, one which is often incomprehensible to citizens. Amid growing accusations of lack of transparency, democratic deficit and the rise of Eurosceptical currents across the EU, this is a useful component of the address. Furthermore, a positive democratic element in this regard is the subsequent debate hosted by the European Parliament, on the State of the Union Address,

[6] Duncan Watts, *The European Union*, Edinburgh University Press, 2008, p. 79.

which enables political groups, as well as individual MPs, to perform an analysis of the document, raise additional questions and point out the insufficiencies.

As in the case of every democratic endeavour, the first time it occurs usually leaves a deep imprint on the practice, which is why it is important to direct our attention to the State of the Union Address uttered on 7 September 2010 by Barroso. Its intended purpose was to propose a strategic programme for the following year, on behalf of the European Commission, whilst dedicating numerous significant paragraphs to the future of the Union itself and that of its citizens. *My message to each and every European is that you can trust the European Union to do what it takes to secure your future*[7], read a key sentence from the document, amid a period in which the trust of the European citizens in the Union was badly shaken because of the effects of the crisis, manifesting themselves in a worse manner than predicted. Hence, it should come as no surprise that economic topics lay at the core of the address, depicted in a fairly positive note, one which acknowledged the improvement of the EU's situation in this respect. Discrepancies amongst member states were not left behind, and economic indicators were treated as general landmarks in the assessment of the state of affairs within the European Union's economy. One of the leitmotivs of the address was the persistent problem of unemployment, which was presented as having stalled, albeit not decreased.[8]

What is particularly interesting to notice is that the economic downturn affecting the Union was once again paramount in deciding on the predominant topic shaping the following State of the Union Address, pronounced on 28 September 2011. Set against the background of the bleak picture painted by the Greek sovereign debt crisis[9] and the overall economic situation of EU-27, Barroso called for two significant economic measures to be taken within the Community. The former referred to the creation of a Eurozone bond, while the latter took the form of a message sent to the G20 leaders, in support of a global financial transaction tax, meant to help in the fight against worldwide poverty.[10] Under the title *European Renewal* - an audacious name for a predominantly economic-based address - the 2011 speech dealt with multiple facets of the crisis: *This is a financial, economic and social crisis. I believe we can say that the sovereign debt crisis today is, above all, a crisis of political confidence*, claimed President Barroso.

Further solutions envisaged by the European leader included a more active role played by the banking sector for the good of society, whilst the ending note was particularly important, as it once again stressed the need for more integration. As is can be interpreted from the last statement of the 2011 address, which reads *The reality today is that intergovernmental cooperation is not enough to get Europe out of this crisis, nor to provide a future for Europe*[11], it becomes apparent that the long-term solution to the crisis foreseen by the President of the Commission took the form of political union. Another important aspect in this regard is the fact that the Commission's President took advantage of this quite visible

[7] State of the Union address 2010, European Commission - SPEECH/10/411, 7 September 2010, p. 2.
[8] *Ibidem*, pp. 2, 4.
[9] See, for further details: Adrian-Gabriel Corpădean, "What Happened to the "Greek Miracle"?, in *Modelling the New Europe*, Faculty of European Studies, Babeș-Bolyai University, no. 3, 2012, pp. 38-48.
[10] Michael Borchard, "The Germans and the Crisis: which perceptions?", in *Schuman Report on Europe: State of the Union 2011*, Springer, 2011, pp. 44-45.
[11] European renewal – State of the Union Address 2011, European Parliament, SPEECH/11/607, 28 September 2011, p. 11.

political tool which came to be the annual State of the Union Address in order to reinforce the role of his institution, to the detriment of the voice of member states. To be more concrete, his message pertaining to the potential solutions to the economic downturn was clearly opposed to the plans envisaged by Germany and France in preparation for an intergovernmental economic government system for the Eurozone. In so doing, José Manuel Barroso advocated in favour of more action taken by the Commission with regard to economic measures within the common currency area, thus adding weight to the role of the institution he represents in the aforementioned process. *For the euro area to be credible – and this not only the message of the federalists, this is the message of the markets – we need a truly Community approach. We need to really integrate the euro area, we need to complete the monetary union with real economic union*[12] - the appeal urging more community action and not collaboration initiatives supported by some member states is the most powerful closing argument of the 2011 State of the Union Address.

Moving along the timeline, we encounter on the 12th of September 2012 the third State of the Union Address delivered by Barroso, which enables us to draw an important conclusion, namely that the speeches have been more powerful year after year, as their media coverage and citizen interest have equally grown. The most striking message presented by the speaker in his 2012 address referred to federalism, as a solution for European integration in the foreseeable future. While this is by no means a new topic in Barroso's rhetoric, his call in Parliament for more Europe, or, in other words, the deepening of economic and monetary union, as a further step to the EU becoming a federation of nation states, was indeed remarkable.[13]

In order to achieve such major change, the speaker called for a principle he referred to as *new thinking* within the Union, an ideal whose purpose would be to enable the Union to progress towards greater unity. This is meant to foster its resistance before the ever more challenging effects of globalisation, in a permanent struggle for maintaining sovereignty at a global scale. *Globalisation demands more European unity. More unity demands more integration. More integration demands more democracy*[14] - here is how President Barroso, in a syllogistic structure, upheld the urgent need for deeper integration, which should take the form of a political union.

As previously upheld, the economic solutions to the crisis were not to be left behind in the speech, as Barroso voiced the will of the European Commission to implement a common supervision mechanism of banks inside the Eurozone. Such a practice would enable the system to progress towards yet another type of union, namely that of the ever challenging banking sector. From an institutional standpoint, it is the European Central Bank that should be endowed with clear-cut supervisory attributes, thus allowing it to exert a form of control over the banking sector across the Union, so as to protect citizens and the banks themselves against the threat of failure.

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[12] *Ibidem*, p. 4.
[13] Damian Chalmers, "European Restatements of Sovereignty", in Richard Rawlings, Peter Leyland, Alison Young (eds.), *Sovereignty and the Law: Domestic, European and International Perspectives*, Oxford University Press, 2013, pp. 186-187.
[14] State of the Union address 2012, European Commission, SPEECH/12/596, 12 September 2012, p. 3.

The economic and political dimensions were not the only ones to be included in the fairly comprehensive 2012 State of the Union Address, as President Barroso also turned his attention to a series of other prominent topics on the European agenda. Amongst these, he presented the opportunity of creating a European public space, in the interest of civil society organisations and NGOs, as well as that of gaining better access, via modern means of communication and information, to EU data in real time.[15] Another point of interest for citizens, which José Manuel Barroso deemed important enough as to mention two years prior to its development, was the fate of the upcoming elections for the European Parliament. Acknowledging the importance of this supranational institution, he emphasised the need to hold genuine debates on European topics around this electoral event. In keeping with this message and the provisions of the Treaty of Lisbon, which call for the nomination of the future President of the Commission by the political group holding the largest number of seats in the European Parliament, Barroso urged all major political entities in Parliament to appoint potential candidates for this prominent position.

As usual, citizens were presented with the opportunity to interact with the President of the Commission, no later than one week upon the delivery of the 2012 State of the Union Address, by means of EUtube, a useful visual channel of public communication and inquiry.[16]

In order to complete our descriptive view of the State of the Union Addresses to date, prior to resorting to a brief comparative analysis of the latter, it is our intention to outline the main points of interest occurring in the most recent speech of this kind, namely the 2013 Address. The event came five years after the zenith of the latest economic crisis to hit the Union, which enabled Barroso to approach it as a review of the most significant measures that had been taken to combat the effects of the downturn. The Commission's President urged *all those that care about Europe, whatever their political or ideological position, wherever they come from, to speak up for Europe*[17], in a welcome appeal to solidarity, so that the efforts made by EU citizens would not be in vain. Basing his findings on statistical data, the President expressed his confidence in the recovery of the Union, while pointing at the persistent problem of unemployment. In his own words: *For Europe, recovery is within sight. Of course, we need to be vigilant. But it does prove we are on the right track. This should push us to keep up our efforts. We owe it to those for whom the recovery is not yet within reach, to those who do not yet profit from positive developments. We owe it to our 26 million unemployed*.[18]

Following in his own footsteps, Barroso once again called for more European integration, as well as a deeper economic and monetary union, by stating: *In our world of geo-economic and geopolitical tectonic changes, I believe that only together, as the European Union, we can give our citizens what they aspire: that in the age of globalisation our values, our interests, our prosperity continue to be protected and promoted*.[19] Pursuing a skilful manner of addressing his audience, encountered in every State of the Union Address, he did

[15] See: Cristiano Bee, Emanuela Bozzini, *Mapping the European Public Sphere: Institutions, Media and Civil Society*, Ashgate Publishing, 2013.
[16] For more details on the electronic platform, see: Sigrid Baringhorst, Veronika Kneip, Johanna Niesyto, *Political Campaigning on the Web*, Transcript Verlag, 2009, p. 128.
[17] State of the Union address 2013, European Commission, SPEECH/13/684, 11 September 2013, p. 3.
[18] *Ibidem*, p. 4.
[19] *Ibidem*, p. 3.

not refrain from mentioning the challenges presented by an ever more unpredictable globalised world, which prompted the European Union, on the one hand, to adjust to this phenomenon, and on the other hand to maintain its essence, given by its specific identity. Amid serious challenges posed before democratic institutions worldwide, the European Union has to resist and show potential for change. This key idea is expressed by President Barroso by means of an apparently rhetorical question, as follows: *Do we want to improve Europe, or give it up?* A sense of responsibility is conveyed by such interrogations, all the more because he opts to provide a straightforward answer to it, namely: *My answer is clear: 'Engage! If you don't like Europe as it is: improve it! As any human endeavour, the EU is not perfect. Controversies about the division of labour between the national and European levels will never be conclusively ended. Not everything needs a solution at European level. Europe must focus on where it can add most value. It does not have to meddle where this is not the case. The EU needs to be big on big things and smaller on smaller things.*[20]

Conclusions

By analysing the State of the Union Addresses that the President of the European Commission has so far delivered before Parliament, it becomes apparent that this American-inspired tool has the merit of adding more communication to the democratic institutional processes of the Community. Albeit very different in terms of context and authority from its American counterpart, the speech can turn into a traditional landmark meant to assess the most stringent needs of the Union for the year to follow, in light of the specific challenges and objectives tackled by the Commission. What better place to engage in such a debate than the 751-strong European Parliament, a forum including both supporters and detractors of the Commission's President, much like in the case of the US Congress, with respect to the American President?

As far as the most prominent topics are concerned, it appears that the core of the address is in keeping with the prerogatives of the Union's institutions, chiefly focusing on economic matters. Needless to say, we have yet to analyse a State of the Union Address which detaches its thread from the topic of the crisis the European Union has gone though, but it remains to a large extent certain that the importance given to economic subjects will endure. Last but not least, one merit of this address is the emphasis it places on the need for further integration, by restating the ultimate goal of modern European construction, i.e. a form of political union, perhaps leaning on the principles of federalism, one that beings "more Europe" to the process.

As a welcome perspective for future research, it will be useful to resort to similar qualitative analyses, chiefly oriented towards speech and document interpretation, in order to notice the elements of continuity and discontinuity in future EU State of the Union Addresses, for instance under the leadership of a new Commission President, as of the end of 2014. The degree to which this tool contributes to the decrease in the feeling of democratic deficit and even that of Euroscepticism, albeit not particularly visible at this time, is equally worthy of being analysed in the years to come.

[20] *Ibidem*, p. 9.

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IKEA PATTERN AND SEVERAL STRATEGIES OF THE CONSTRUCTION OF THE NATIONAL ROMANIAN IDENTITY

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Abstract: The nation is a live and strong body, with reference systems, which allow it the possibility to reinvent, reconvert itself or, in the most dramatic sense, to die. The market represents the space where a company appears, develops and dies. The "IKEA System" for the construction of national identities, allows different combinations, starting from basic elements: the traditions of each and every nation. The tradition is the one that contributes to the consolidation of a nation. The market conquest pattern of the international furniture company IKEA can lap over the construction process of a nation.

Keywords: the nation, the company IKEA, the tradition, the construction of national Romanian identity.

Points de repère

Nous proposons une approche comparative−un essai plutôt−des deux domaines diamétralement opposés : l'histoire et l'économie. La nouveauté de ce sujet est de trouver les éléments de convergence entre la politique de la compagnie multinationale IKEA et les étapes de la constitution d'une nation[1], dans ce cas, la nation roumaine. Ce schéma (le modèle de la conquête du marché de l'entreprise mondiale de mobilier IKEA) n'est pas tout à fait parfait, mais il y a quelques points d'interférence.

On utilisera donc le terme de nation de point de vue constructiviste. On utilisera aussi deux des « piliers » constructivistes proposés par Anne Marie Thiesse[2] : « Grands ancêtres » et la « culture populaire ». « *Le monde IKEA est dans un changement continu* »− dit le site officiel de cette société[3]. La nation n'est pas immuable, fixe, par conséquent, n'exclut pas la dissolution ou sa transformation en quelque chose d'autre, comme d'effondrement ou la réinvention d'une multinationale.

L'Historique[4]

L'idée de la plus célèbre chaîne de magasins de meubles désormais présent dans presque tout le monde, IKEA, est né en 1945 dans l'esprit d'un adolescent de 17 ans dans les forêts du sud de la Suède. Avec l'argent reçu de son père comme une récompense scolaires, Ingvar Kamprad construire une société qui serait placée parmi les entreprises les plus rentables au monde selon le magazine Forbes[5] − et son fondateur comme le plus riche

[1] Anne-Marie Thiesse, *La création des identités nationales*, Europe XVIIIe – XXe siècle, Paris: Editions du Seuil, 2001, p. 9.
[2] *Idem*
[3] Communiqué de presse IKEA, [http://www.ikea.com/ms/ro_RO/about_ikea/newsroom/press_releases/index.html]
[4] L'historique d'IKEA, [http://www.ikea.com/ms/ro_RO/about_ikea/the_ikea_way/history/index.html]
[5] [http://www.forbes.com/profile/ingvar-kamprad], Oana Cosman, „Care este valoarea IKEA?", dans Forbes, le 10 août 2010, [http://www.forbes.ro/Care-este-valoarea-ikea_0_5234.html],

milliardaire européenne, selon les classements du Bloomerg[6]. Le nom de la société, qui devint plus tard une marque, est une abréviation: les initiales de nom du fondateur, ainsi que ceux de la ferme où il a grandi, Elmtaryd, et le village où il était la ferme, Agunnaryd : IKEA.

Au début, l'entreprise s'est occupée de vendre de porte à porte, des stylos, des crayons, des serviettes de table, etc. En 1945, l'entreprise utilisera la stratégie visant à promouvoir un nouveau service par correspondance. En 1948, il inclura dans son portefeuille la distribution des meubles créés par des producteurs locaux. La première « représentation visuelle » de l'entrepris qui constitue une manière légitimité est constituée par le catalogue IKEA.[7] Puis arrive l'ouverture des shorooms, des restaurants des magasins, qui par leur design enverront vers les éléments de référence d'une nation[8] − tous l'égide politique de d'honnêteté.

Un concept révolutionnaire à cette époque − là mis en pla ce par cette société a été l'utilisation du PAL comme matériel de construction. Peu coûteux, résistant à l'usure et facile à traiter, le PAL est devenu pour IKEA l'élément idéal pour avoir du succès. Les meubles seront emballés dans des boîtes plates pour un transport facile, facile à assembler, laissant le client libre de repenser et de personnaliser son propre meuble. Après les 90 années, l'entreprise s'est étendue à plusieurs domaines principaux menant une politique pour protéger l'environnement. IKEA a conquit le public grâce à son design moderne, par sa grande gamme de produits offerts et à travers un pré de répondre aux besoins de la société contemporaine : la mobilité.

Les perspectives d'approche du thème

L'historique de cette entreprise nous amène à nous poser quelques interrogations en référence directe à la nation roumaine : Peut-on trouver des politiques similaires dans la construction de l'identité roumaine? Qui est «le PAL » roumain qui a été utilisé dans le processus d'affirmation de la culture roumaine ? La modernisation de la Roumanie est étroitement liée au développement économique ou à la capacité de créer des systèmes de référence? Sur quelle terrain est mené base cette bataille de la modernisation ? L'appelle à notre ancêtre − le paysan r oumain – représente-il une expression de l'identité? [9] Voici quelques questions auxquelles on a l'intention d'offrir des suggestions, n'ayant le but de développer des réponses complètes.

[6] Bogdan Cojocaru, „Indgvar Kamprad: a fi sau a nu fi cel mai bogat european", dans ZF Business Internațional, le 9 mars 2012, [http://www.zf.ro/business-international/ingvar-kamprad-a-fi-sau-a-nu-fi-cel-mai-bogat-european-9381582], cf.http://www.monitorulexpres.ro/mobil/?stiri&p=extern&sID=133421

[7] Connu aujourd'hui en format électronique ou en format papiers envoyé par la poste.

[8] Par exemple, le plus grand magasin IKEA est ouvert à Stockholm en 1965, ayant comme modèle de la construction la forme circulaire du musée Guggenheim de New York / Cf. Anne-Marie Thiesse, *op. cit*.

[9] Cf. André Mary, Karim Fghoul et Jean Boutier (trad.), « Inventer des traditions », dans *Usages de la tradition*, no. 2, 1995, [http://enquete.revues.org/sommaire292.html], apud. Eric Hobsbawm, T. Ranger, *The Invention of Tradition Introduction*, Cambridge: Cambridge University Press, 1983, p. 1-14.

Le paradigme constructiviste – brève présentation

Le philosophe Ernest Renan (1823-1892) dans une conférence intitulée «Qu'est-ce qu'une nation ?» prononcée à la Sorbonne le 11 mars 1882, passe en revue les implications du concept de « nation ». D'après lui, la nation ne recouvre pas la nation de race, car toutes les nations modernes sont manifestement des mélanges. La nation n'est identique ni à la langue ni à la religion. En plus, la théorie des « frontières naturelles » d'une nation est considéré arbitraire parce que le passe montre que les espaces vitaux des nations ont constamment varié. La nation, poursuit Renan, ne saurait finalement être définie et fondée en termes matériels. « *Une nation est un âme, un principe spirituel. Deux choses, qui en vérité n'en font qu'une, constituent cette âme, ce principe spirituel. L'une ressortit au passe, l'autre au présent. La première est la possession commune d'un riche héritage de souvenirs, l'autre est l'engagement, le souhait de vivre ensemble*. »[10] Plus tard, Benedict Andreson va offrir une définition anthropologique: la nation – « *une communauté politique imaginaire et imaginée comme intrinsèquement limitée et souveraine*. » [11] D'autre côté, les nations sont des entités qui se sont construites par appel aux éléments de références ; et le folklore est l'une de ces éléments.

Les origines de la nation roumaine / Les bases de la société IKEA

1. Stylos, montres, bas de nylon, etc. / Les ancêtres

Jeune homme, avec de l'argent de sa réussite scolaire, Ingvar Kamprad décide de créer et de mettre les bases d'une entreprise. Au début il vendra de petites choses: stylos, cadres, serviettes de table, montres, bijoux, chaussettes de nylon etc. Une fois que la petite entreprise dépasse la possibilité de vendre de porte à porte, Ingvar Kamprad se rend compte qu'il est nécessaire de la promouvoir à travers les journaux, donc en 1945, apparaissent les premières publicités IKEA.

Dans le cas de la Roumanie l'identification des ancêtres connaissent un processus de recherche long et sinueux. La nation roumaine commence avec les grands d'ancêtres, les Daces, population conquise au cours du II^{ème} siècle par les troupes romaines. Le moment de la conquête est capturé par imprégnation sur la pierre (la colonne de Trajan) prouve incontestablement la source de fierté en ce qui concerne d'origine latine. [12] « *Le marché vers l'avenir* – disait Lucian Boia – *suppose une réactualisation des origines* » [13]. Les montres, les cadres, etc.– les petites choses que l'entreprise propose – constituent une phase spécifique aux débuts. Les Itinéraire nés de la puissance de « *luttes pour le pouvoir* », comme les nommait H.H. Stahl[14], dans le cadre du processus d'identification des ancêtres de la nation roumaine, sont spécifiques et même nécessaires à tout processus de définition de l'identité.

[10] Ernest Renan, « Qu'est-ce qu'une nation ? » dans *Qu'est-ce qu'une Nation ?,* Paris : Agora, 1992, p. 54.
[11] Benedict Andreson, *L'imaginaire national: réflexions sur l'origine et l'essor du nationalisme,* Paris : La Découverte, 1999, p. 19.
[12] Anne-Marie Thiesse, *op. cit.*, p. 92.
[13] Lucian Boia, *Istorie și mit în conștiința românească*, Bucarest: Édition Humanitas, 1997, p. 30-31.
[14] Henri H. Stahl, *Eseuri critice, Despre cultura populară românească*, Bucarest: Édition Minerva, 1983, p. 13.

Le peuple roumain « *le fruit d'un mariage daco-roumain, prés de Carpates et Danube […] nourrit par le slaves […] et soumis par le Tartares et les Turcs avant même de devenir adolescent* »[15] a prouvé qu'il détenait le secret miraculeux de survivre dans histoire: l'appel au paysan.

2. Le paysan roumain, notre ancêtre! / Le meuble classique suédois

En 1948, dans le portefeuille de la société est inclus le meuble qui gardera le classique suédois, ce qui représente un travail direct avec les producteurs locaux du voisinage de la maison du propriétaire. Surmontant d'enthousiasme de la génération de 1848, et aussi l'ardent moment de l'union, à la Grande Roumanie lui fallait consolidés les grandes bases de la cohésion. Parlant de la construction de la nation roumaine, mais aussi sur l'ensemble du processus nécessaire pour sa modernisation, Vintilă Mihailescu a déclaré que l'identité roumaine a été construite sur un réseau d'un mélange entre la « paysannerie » et la « latinité »: « *La roumanité, comme identité nationale, s'est forgée à partir d'un mélange stratégique de « ruralité » et de « latinité », selon une recette romantique «*sui generis.»[16] Une fois que l'État roumain a été créé (par l'acte signé le 1er décembre 1918, à Alba Iulia), restait seulement le désir de créer la nation au sein de l'Etat.[17]

Une fois nos ancêtres identifiés, il était nécessaire l'assurance d'une continuité et cela ne pouvait pas être réalisée que par l'appel à la culture populaire. Le peuple dans la première phase de la construction identitaire, a eu le rôle d'un fossile vivant comme garant de la reconstruction d'une connexion avec les ancêtres.[18] Lui (étant entendu par le peuple, la paysannerie) est l'expression la plus authentique de la relation intime entre une nation avec son territoire.[19]

« *Géto-Daces étaient de taille moyenne, blonds. Ils laissaient pousser leur barbe et leurs cheveux. Les nobles portaient une sort de bonnet et les autres allaient nu-tête. Leurs traits physiques ainsi que les caractéristiques vestimentaires – chemise longue jusqu'aux genoux […]. Ces mêmes caractéristiques peuvent être remarquées chez les paysans roumains d'aujourd'hui, particulièrement chez les habitants des régions roumains carpatiques de la Transylvanie. Pendant près de deux milles ans, les Daces ont eu des profondes racines dans de sol de la patrie sans jamais émigrer: on pourrait dire qu'ils sont de produit de ce sol qui les nourrissait et que, pour sa défense, ils étaient toujours prêts a sacrifier leur vie*.»[20]

Le processus de modernisation politique et économique d'une nation est étroitement lié avec le soi-disant appel à la tradition. Plus la nation se développe, plus les traditions paysannes deviennent nombreuses.[21] Vintilă Mihailescu affirme que l'espace dans lequel a lieu cette bataille de la modernisation, est la culture roumaine. « *La culture a été (et est encore) le domaine de prédilection où se joue l'aventure de la modernité roumaine, le fer*

[15] Dumitru Drăghicescu, *De la Psychologie du peuple roumain*, Bucarest: Albatros, 1995, p. 165.
[16] Vintilă Mihăilescu, «Nationalité et nationalisme en Roumanie», dans *Terrain*, no. 17, 1991, p. 5. [http://terrain.revues.org/document3015.html]
[17] Anne-Marie Thiesse, *op. cit.*, 92.
[18] *Idem*
[19] *Ibid.*, p. 160.
[20] Mircea Eliade, Les *Roumains. Précis historique*, Bucarest : Roza Vînturilor, 1992, p. 6-7.
[21] Anne Marie Thiesse, *op. cit.*, p. 161.

de lance par lequel l'idéologie moderne pouvait et devait faire irruption dans la société roumaine. C'est là l'origine de la prééminence du culturel dans le système des valeurs de la société roumaine « moderne ».»[22] Après l'érosion profonde des structurés profondes de la société traditionnelle[23], la culture est celle qui re - crée le sentiment identité.

3. Les Musées nationaux / Le catalogue IKEA

En 1951, il a publié le premier catalogue IKEA.

Afin de faciliter l'accès du public à leur propre histoire et identité sont organisées ce qui Anne-Marie Thiese appelé « *les exhibitions identitaires* ». [24] Des expositions d'artisanat destinées à une clientèle populaire. D'un autre côté, émergent les institutions culturelles qui favorisent l'image du paysan roumaine. L'activité des folkloristes du XXe siècle est consacrée à la composition des collections populaire et à la création de musées ethnographiques. Appelant au sens de la vision, les folkloristes d'inculquent le sentiment de l'identité aux grandes masses. Ces musées ont comme principal but la conservation, la transmission d'un patrimoine culturel spécifique de chaque nation. Par conséquent, les intellectuels et les artistes sont ceux qui ont développé le langage des nations, ceux qui ont construit le patrimoine symbolique et matériel en lui donnant la force de mobilisatrice.[25]

On prendra un exemple: le Musée Ethnographique de la Transylvanie.

Il a été fondé en janvier 1923, sous la direction de Romulus Vuia, et a inscrit dans son programme deux buts principaux : « *entreprendre une action de sauvegarde et de conservation de la civilisation populaire roumaine, et devenir un institut de recherches ethnographiques dont le but principal soit l'étude du peuple roumain*. »[26] La question qui se pose est : pourquoi à Cluj ? Parce que, dit Romulus Vuia « *nulle part les problèmes ethniques du pays n'intéresseront autant les étrangers que dans la capitale de la Transylvanie*. »[27] Parce qu'ici, en Transylvanie, « *notre musée ne remplira pas seulement un rôle scientifique, mais aussi celui d'informateur objectif des rapports ethniques du pays*.»[28]

Conclusions

La société IKEA est maintenant une force puissante sur le marché mondial, qui mène des politiques de protection de l'environnement, de la même manière dans laquelle les nations adoptent des stratégies contre ce que nous appelons la mondialisation. La mort de la nation / de l'entreprise IKEA, la transformation, la reconversion dans quelque chose d'autre, représentent des points d'intérêt pour la société actuelle / future.

[22] Vintilă Mihăilescu, *art. cit.*, p. 1.
[23] Irina Livezeanu, *Cultură și naționalism în România Mare (1918-1930),* Bucarest : Humanitas, p. 29.
[24] Anne-Marie Thiesse, *op. cit.*, p. 201.
[25] *Idem*.
[26] La déclaration de Romulus Vuia – directeur du musée, 1928, dans Muzeul Etnografic al Ardealului [Le Musée Ethnographique Transylvain], Bucarest: La Fondation Culturelle « Le Roi Michel », 1928, p. 3.
[27] *Ibid.*, pp. 4-5.
[28] *Idem*.

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MEDIA COMMUNICATION. A CASE STUDY ON EUROPEAN UNION

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Abstract: On the one hand, professional media communication has been going through massive changes due to the digital technologies that had a major impact on media relations, on PR and news media industry, on media consumption and on access to information.
On the other hand, European professional communication system has been changing rapidly during the last years due to both new trends in traditional journalism, media consumption behavior, and also due the euro-skepticism wave highly expressed through the 2005 French and Dutch rejection of the proposed European Union constitution.
Consequently, European Union was forced to develop diverse communication tools that became generally available, addressing the wide, diverse and multicultural segments of European audiences.
This proposed paper first presents a theoretical background on media communication and media relations techniques – referring to aspects like media institutions and newsroom, media targeted audiences.
Further on, the article will look into some of the specific media communication instruments.
The case study of this paper includes an analysis of the media communication of the European Union – the EU online newsroom which is the official news website of the institutions of the European Union and it provides online access to the latest official press material released by all EU institutions, as well as practical information for journalists. The EU newsroom provide live web TV coverage, audio, video and photo reliable archives, permanent updated press releases and much more, all for free.

Keywords: news media, media industry, professional media practices, media consumption, Romanian media.

An Overview of Media Communication and Media Relations

Mass communication has been defined as the process where professional communicators produce and distribute messages to large audiences with the help of technological tools. One important theory related to mass communication is the agenda-setting one (introduced by Lazarsfeld and Katz) that considers that the public constructs its own agenda based on what the media is communicating. This means that professional communicators understand that it is absolutely mandatory to get the media attention and coverage, in order to become important for the large audiences.

Recent technological development, however, brought significant changes within the media relations industry. Nowadays, the message that a professional communicator has to share may almost instantly reach diverse and numerous segments of audiences using other communication channels as well, not only media organizations – texts uploaded on the website of the company, e-newsletters, information shared through different social networks and others.

The specific instruments of media relations in the digital era includes e-mail, social networking (Facebook, Twitter and others), blogs, websites, newsletters, updates, media gadgets, tablets, smart-phone, news aggregators, multimedia platforms, interactivity, innovative applications, cloud is just some of the symbols of recent years in communication media.

According to "The Public Relations Handbook", "good media relations can contribute to longer-term strategic objectives, such as: 'improving company or brand image; higher and better media profile; changing the attitudes of target audiences (such as customers); improving relationships with the community; increasing market share; influencing government policy at local, national or international level; improving communications with investors and their advisers; improving industrial relations" (Theaker, 2004, p.148-149).

Bernard Miege (2008), based on Habermas's theory of public space, demonstrated the complexity of the contemporary forms of public space, explaining that it is organized as follows:

1. The actions that are taking place within the public space are related to the four communication patterns from the history of democratic societies: opinion press (especially in the eighteenth century); commercial press addressing the general public (beginning with the late nineteenth century); audiovisual media and especially mainstream television targeting general public (mid-twentieth century); and general public relations.
2. Alongside the dominant model, the author also identifies the communication strategies of the companies. Miege mentions the role of opinion polls in the activity of media organizations and in shaping public opinion.
3. Individualizing social practices that are being reinforced lately due to communication technologies which is specific to a marketing phenomenon of information, culture and communication. And others.

With the advent of Internet communications, such as online social networks, news and company web sites, the practice of public relations may no linger be limited to press releases, events and media interviews considers Idil Cakim in his study titled "Digital Public Relations, Online Reputation Management" (Duhe, 2004, p. 135).

The author goes further and explains that in the digital age of communication where news immediacy is as important as accuracy and audiences have access to numerous sources, corporations must take the lead in providing clear and sufficient information.

Cakim highlights the huge importance of organizing an online communication channel such as a website where companies have the chance to share their side of the story. The author also mentions the user-generated media that is increasingly becoming a trusted source of information for audiences (Duhe, 2004, p. 141). Further, Cakim identifies a set of new public relations skills in the digital era of communication (Duhe, 2004, p. 141-143); we will briefly mention some of these skills:

1. *Online audience statistics* – professional communicators must understand the importance of assessing the value of a story placed online; therefore, they must pay attention to the number of visitors on their website, the time they spent, their geographical location and their main interests in the website content.
2. *Search engine optimization* – in order to reach target audiences online, company websites need to rank among the top listing of the most popular search engines; so, communication specialists should pay attention to the content of the stories, to the key words etc.

3. *Online media relations* – digital public relations do not limit to the existence of a website; media relations specialists must also identify the key online journalists;
4. *Online crisis communication* – in spite of all the sophisticated tools linked to the online communication, during a crisis communicators must first focus on delivering a clear, concise and relevant information, paying attention to the amount and the frequency of delivered information.
5. *Digital public relations tools* – professional communicators must always pay attention to the latest technologies that can help distribute online information to the right audiences;

According to Alison Theaker, in *The Public Relations Handbook*, "the revolution in media relations has certainly been slower than that in information technology; the impact of new technology varies according to individual journalists, the media they work in and the industry sector (Theaker, 2004, p. 150)".

However, nowadays media relations include the classical press release that has a modern format (the audio press release, the video press release etc); the press conference that may be organized online as well using different virtual platforms; online press offices that include numerous media communication services mainly addressed to journalists, but also used for internal communication or targeting wider segments of audience – such as statistics, info graphics or video, photo, audio and text content; media tours organized by different companies; communication through social networks or through blogs; video or audio LIVE streaming from events; e-newsletters and others.

All of these traditional or new media relations techniques are used in order to communicate an institution, a person, an event, a product and so on, targeting both professional reporters and large audiences as well.

Media Communication within the European Union

According to the *White Paper on a European Communication Policy* from 2006, communication has remained too much of a 'Brussels affair' and European citizens feel they are not so important in the EU decision-making process (http://europa.eu/ , accessed 2014).

Citizen participation is a precondition for developing a true European democracy and in order to get involved EU citizens need to understand Europe and to be well informed – "the right to information and freedom of expression are at the heart of democracy in Europe" highlights the cited *White Paper*.

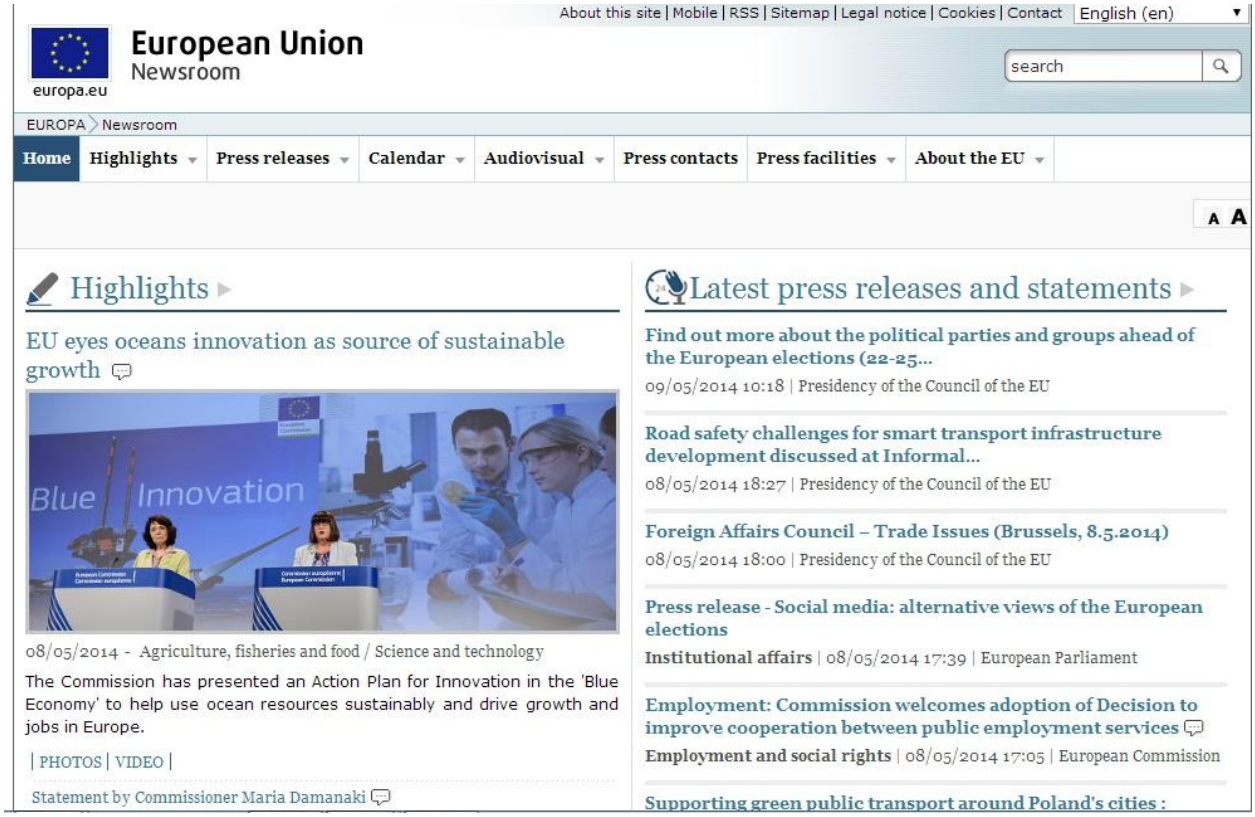
Starting with this strategy, the European Union emphasizes the importance of the "local dimension" when addressing European affairs. Also, the *White Paper on a European Communication Policy* draws attention to the new digital technologies, since they can provide new tools for communicating Europe.

In order to verify EU's media communication system, we will briefly analyze the EU NEWSROOM that is the official news platform of the European institutions - http://europa.eu/newsroom/index_en.htm .

The multimedia platform "provides online access to the latest official press material released by all EU institutions, as well as practical information for journalists", as stated on the website.

The online newsroom functions as a single entry point to all EU news gathering the content from the previous four websites: EU press room, EU news, EU calendar and Media Center.

Compared to the four mentioned initial websites, the main features of the new media communication project include an "improved navigation (a horizontal navigation on every page to give direct access to all sections and subsections of the site); Improved readability; new look (better use of audiovisual material, new typography, and better coherence with the rest of the europa.eu site), as explained by the Europa WebTeam from EC (http://blogs.ec.europa.eu/ accessed 2014).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Blue Innovation
08/05/2014 - Agriculture, fisheries and food / Science and technology
The Commission has presented an Action Plan for Innovation in the 'Blue Economy' to help use ocean resources sustainably and drive growth and jobs in Europe.
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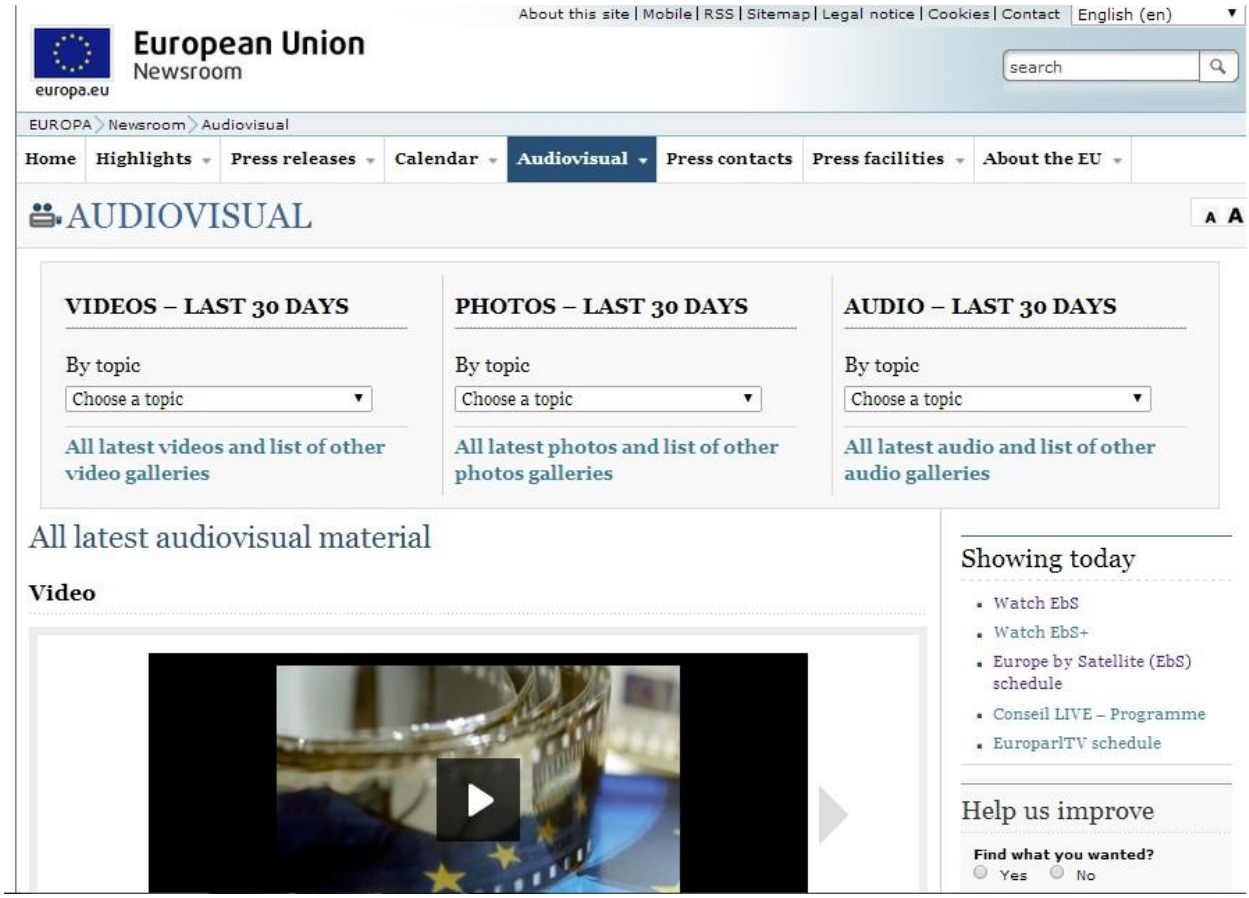
Road safety challenges for smart transport infrastructure development discussed at Informal...
08/05/2014 18:27 | Presidency of the Council of the EU
Foreign Affairs Council – Trade Issues (Brussels, 8.5.2014)
08/05/2014 18:00 | Presidency of the Council of the EU
Press release - Social media: alternative views of the European elections
Institutional affairs | 08/05/2014 17:39 | European Parliament
Employment: Commission welcomes adoption of Decision to improve cooperation between public employment services
Employment and social rights | 08/05/2014 17:05 | European Commission
Supporting green public transport around Poland's cities :

Source: http://europa.eu/newsroom/index_en.htm accessed 2014

The main communication services provided by the EU Newsroom are:

1. *The press releases and statements* section that is being permanently updated. Users may filter their search using a browser that sort information by topic, by sources, within the current day, within the last seven or thirty days. There is an impressive quantity of information distributed through press releases and statements (there could be up to more than twenty press releases per day);
2. *The calendar* section provides structured information about forthcoming events, pointing practical details about the topic, the organizer, the location and the date of the scheduled action. This section offers a short background and websites linked to the event. Another filter helps the user to sort the information by date, by topic, by organizer and so on. \

3. *The Audiovisual* section provides *video, photo* and *audio content* that is again sorted by topic (such as culture, local development, science and technology, employment and others). This section includes a list of links to other media communication services of the European Union: *Europe by Satellite* (that covers through LIVE streaming the most important European events, and the service is available in natural sound in up to 20 EU languages); *EuroparlTV* (that is the web television of the European Parliament; LIVE streaming of parliamentary sessions, news, debates and educational videos with subtitles available for all videos in the 22 official languages of the EU, according to its website).



Source: http://europa.eu/newsroom/index_en.htm accessed 2014

All these news material is offered free of charge for EU-related information and education purposes; video content presented as "documentaries" may not be edited while all other kinds of video material may be edited and broadcasted with credit to EU, according to the official website.

Conclusions

Media communication and media relations have been going through some major changes during the last decade due to the technological development. Audiences are consuming news in a different way, using numerous gadgets for accessing information, while professional communicators are adapting their strategies to the new needs of media

organizations. Communication offices do no longer depend only on media to share their messages, but they have access to sophisticated new channels of communication such as multimedia platforms, live streaming channels, virtual press conferences and others.

European Union has understood the challenges of the digital era and has developed its previous forms of communication into the new EU NEWSROOM, a complex media communication project that is functioning as a single entry point to all EU news. Journalists around the globe have quick access to diverse information, for free, sometimes even in real time through the LIVE coverage provided by the EU newsroom. Media newsrooms have the possibility to cover European affairs without necessarily having a correspondent located in Brussels.

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THE MEDIA, THE INTERNET AND THE MENTAL REALITY

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Abstract: Mass communication impacted the modern society in a way never imagined taking into account that the advent of television followed by the emergence of the Internet combined with the digital technology development completely changed the global communication landscape. The impact on the public and the way it thinks and perceives reality is truly significant as mass communication audience is fragmented, anonymous, an oversized collective entity spatially atomized among which the media takes the role of "a magic window" (Harris 2004, 3) or of "a selective mirror" (Baran 2004, 417). In the cognitive approach, mass communication is analyzed in terms of attitudinal and behavioral changes induced to the audience and the concept of "mental reality" coined by Harris means the worldview is extracted from the media and that the immediate reality is filtered by the media artificially constructed reality. Media is widely understood as a tool for reflecting the reality, being compared with a mirror or a window, and consequently people's view on objective reality can be molded by the media delivery. In the study A Cognitive Psychology of Mass Communication, Harris sees media as a perceived reality and marks the characteristics of the artificial reality that media inputs in the audience's minds. Harris analyzes the cognitive processes that are taking place while the audience is actively engaged with the media, among which attention regards the selection process of the information that is to be consumed, while suspending disbelief is understood as a "social convention" taking the form of an agreement between the audience and the media producers on the story and characters which are accepted in order to experience their feelings. This paper aims to analyze the media consumption and the Internet usage in Romania based on the report titled Measuring the Information Society launched in October 2013 by the International Telecommunication Union.

Keywords: Media Consumption, Mental Reality, Magic Window, Online Audience, Digital Natives.

The concepts of factuality and social realism are involved in the process of creating media constructed reality. The main question is to what degree people are able to discern the difference between objective reality and media constructed reality and its "representational nature" (Harris, 52). In assessing the media impact thoroughly, media research field studies the media content, the media exposure and then the media effects. Media effects are defined as types of influences exerted on individuals and society as a whole through media communication by which transformations in worldview, attitude and behavior are generated. The volume *Key Concepts in Journalism Studies* (Franklin et al. 2004, 144) explains the effects of media as results of environmental impact on the audience: "The term media effects implies that media messages have a direct and significant effect on knowledge, attitudes and even the behavior of audience members". Most researchers agree on the fact that "media have effects" (Baran 2004, 415), even though the effects are considered to be powerful, minimum or somewhere in between. The study *Media Effects* (Potter, 2012) makes it clear that effects are generated individually and socially. The individual effects are: psychological, cognitive, relief effects, attitude, affective and behavioral. *Mass Media Effects* (Jeffres, 1997) analyzes the effects on society exercised in the cultural, political and economic levels on the audience and on institutions. Jeffres lists the main theories of media effects in the following order: Cultivation, Third person, Agenda Setting, Uses and Gratifications, Priming, Cognitive

Capacity, Feminism, Social Learning, Elaboration Likelihood, Schema, Diffusion of Innovations.

New Approaches and the Six-Stage Model

In the study published by W. Russell Neuman and Lauren Guggenheim in the *Journal of Communication Theory* entitled *The Evolution of Media Effects Theory: A Six -Stage Model of Cumulative Research*, the authors proposed an alternative theoretical six-stage model starting from the classical three stages theoretical paradigm and defining the slight differences. New theoretical paradigm was shaped by research conducted scientific studies published in international academic journals over five decades, between 1956 and 2005. The six models are time distributed and structured as follows: Theories of Persuasion (period 1944-1963). Active Audience Theories (1944-1986), Theories of social context (1955-1983), Theories Society and Media (1933-1978), Interpretive Effects Theories (1972-1987), and finally Theories of New Media. The Theories of New Media are being researched starting with the year 1996 and are committed to analyze Computer Mediated Communication effects, new media technology impact and interactivity facets.

According to the study *Media Effects and Society* there are general types of media effects which are usually cognitive, affective and behavioral. The cognitive effects are related to the way human mind structures and restructures knowledge and turns it into beliefs. Affective effects regard the emotional media processing, various emotional outcomes and the attitude structuring. Behavioral effects concern the behavior in the society which can be pro-social or antisocial kind of behaviors (Perse 2001, 3). These effects may be direct or indirect, intentional or unintentional, time-anchored, active or passive. The area of media effects theory is polarized between the powerful effects approach and the minimal effects one.

Following Perse, Richard Jackson Harris in his *A Cognitive Psychology of Mass Communication* presents the types of effects as being direct, conditional and cumulative (Harris 2004, 22). The direct effects are listed as part of the *theory of uniform effects* which encompasses the powerful effects of media such as the magic bullet and the hypodermic needle approach. The conditional effects are a part of the selective effects paradigm which states that effects are recorded within a specific context, and various factors being taken into account. The cumulative effects theories point out that media effects are connected to the exposure time and tend to be powerful when exposure is repetitive. Harris talks about four different categories of media effects: behavioral, attitudinal, cognitive to which he adds the physiological effects. This class of effects deals with the human body reactions to the media input such as the heart rate. In order to assess media impact thoroughly, media research field should study media content, media exposure and consequently media effects.

Harris lists the major theories of mass communication starting with Social Cognitive Theory, continuing with Cultivation Theory, Socialization Theory, Uses and Gratifications Theory, Agenda Setting, Schema Theory and Limited Capacity Model. Social Cognitive Theory developed out of the behaviorist approach based on S-R model that claims people learn how to behave in a certain situation by imitating others. This process happens in four stages: exposing the person to the message which she or he will then encode and memorize it. The message is then turned into action and motivated by reinforcement.

The Cultivation Theory regards the media socializing function and the effects of the television exposure on audience whose view on social reality is modeled, converged and homogenized. Apart from the mean world syndrome, television mainstrearning works on audience conceptions about group identity, gender roles, politics and crimes, health and environment protection. Socialization Theory defines the learning function of media for the segments of the society. Media mainstreams society and erases border lines between generations and genders and is particularly efficient when there is a lack of information and personal experience of the consumer.

Uses and Gratifications Theory analyzes the audience's needs and the way these needs are satisfied by specific media products. The audience is actually active in the process of deciding what media to consume. The predisposition to escapism and heavy TV viewing is studied with great interest in this context. Agenda Setting is an instrument used to create public awareness and to initiate debates on specific social issues. By selecting certain issues, media calls for the public attention and challenges it to focus on those problems. Schema Theory studies the way audience structures the knowledge acquired from media into frameworks that are mixed with previous memories and experiences. People interpret certain situations according to the schemas previously formatted. Data stored into mental schema can be activated by media messages consisting of visual, auditory and textual information. All this convergent information is organized into media scripts that are processed by the audience and used for a better learning outcome.

Scripts are particularly useful to the audience segments that have little knowledge about peculiar or dangerous situations and teach them how to act on it. Defined as "skeleton structures of some activity" (Harris 37), mental scripts are necessary when a person becomes a victim of a violent attack, robbery or incest. Limited Capacity Model is tailored on the human limited capacity for processing information, research study published by the cognitive psychologist George Miller in 1956 which proved that the memory span is limited and structured into information chunks, divided into bits of information.

The chapter *Cognitive Components of the Media Experience* is dealing with the cognitive processes that are taking place while the audience is actively engaged with the media: Attention, Suspending Disbelief, Identification, Empathy, Suspense, Humor and Mood Management. Attention regards the selection process of the information that is to be consumed operated by the audience and consequently ignoring the rest as connected to the concept of the Limited Capacity. Suspending Disbelief is defined by Harris as a "social convention" (Harris 42) expressed as an agreement between the audience and the media producers on the story and characters which are accepted in order to experience their feelings. Identification deals with the viewer's ability to identify with a character and the degree of that identification process.

Empathy consists of cognitive and emotional load. Cognitive empathy concerns viewer's capacity to understand a different perspective while the emotional empathy is understood as an emotional response to a certain situation. Suspense highlights the level of the uncertainty experienced by the media viewer combined with his "omniscient status" (Harris 2004, 46). Humor consists of funny entertainment consumed by the audience to trigger the catharsis phenomenon in order to release suppressed "dark feelings" (Harris 2004,

47). Mood Management regards the audience use of media when affected by negative feelings or emotions as an efficient instrument to balance their mood.

Negative media effects embodied in antisocial behavior are tackled on in the most research studies conducted for crime, violence and sexuality in the media coverage. The effect of "copycat" is defined as some of the audience slight tendency to commit crimes after being repeatedly exposed to violent movie content. A well-known case is the movie *Natural Born Killers* released in 1994 which predisposed some viewers to commit copycat crimes (Bryant et al. 2013). The authors explain how the teenagers Benjamin Darras and Sarah Edmondson, unbalanced fans of the film *Natural Born Killers*, imitated the characters behavior in the movie and killed two people in 1995. A person's aggressive behavior is strengthened by being accepted and acclaimed by others and if it is rewarded or if the aggressor finds satisfaction in it. Other negative effects are alcohol and drug use, unprotected sex habits and gender stereotyping.

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According to Baran, the violent behavior is triggered by violent media content based on the stimulation delivered by the aggressive cues that media messages contain which deliver women and other minorities as targets for intended aggression. The casual relationship between violent media content and aggressive behavior has been demonstrated in research studies, and it has been proven in over three thousand studies conducted for over fifty years that in 99, 5% of the cases the exposure to media violence has negative effects (Harris, 259). After watching a violent movie scene, the viewer tends to manifest fear, aggressive intentions and a slight desensitization. The process of desensitization is explained as a diminished ability to emotionally respond to negative stimuli after being repeatedly exposed to it.

Media and Internet Usage in Romania

Media consumption is also called media diet and it represents the media information people consume in a certain amount of time. The information is consumed by the audience while performing activities such as watching TV shows and cinema, listening to music, reading newspapers and various books. An active media consumer is considered to have the capacity of understanding, judgment, critical thinking and have the access to media technology.

According to the *Measuring the Information Society* ITU report on 2013, media in Romania is largely consumed on Pay-TV including technologies such as analogue cable,

digital cable, IPTV, pay DTH satellite, pay DTT. Romania is ranked in top 15 countries by percentage of households with pay TV in 2012 with 82% on position 14. *The Media Fact Book Romania 2013* launched by the Initiative Media reports that the television is still the leading media in Romania with a TV consumption of 5.6 hours per day among the urban audience aged between 18 and 49. ProTV is reported to be the leading channel in television market with a 4% rating/Shr 17.2%, closely followed by Antena 1 with 2.8 points rating percentage/Shr 12.1%, Kanal D Rtg 1.5%/Shr 6.3%, Prima TV Rtg 1%/Shr 4.1%, TVR1 Rtg 0.6%//Shr 2.6%, Realitatea TV Rtg 0.6%/Shr 2.6%, National TV Rtg 0.6%/Shr 2/6%, Disney and B1 TV Rtg 0.4%/Shr 1.7%. Romanian audience usually consumes talent shows such as *Romanian Got Talent, The Voice of Romania, X Factor*, cooking shows such as *Masterchef, Top Chef*, and entertainment shows such as Do *I Know You from Somewhere?, Dancing for You, Romania Dancing*. Romanian viewers also enjoy watching comedy shows and major international sports events.

According to the statistics released by Internet World Stats on June 30, 2012, Romania had 9,642,383 Internet users with a 44.1% penetration per ITU (International Telecommunication Union) for an average population number of 21,729,871 reported on 2014. Regarding Social media consumption, there were 5,374,980 Facebook subscribers on December 31, 2012 and a 24.6% penetration rate, while the Broadband download speed was 57.36 Mbps on March 2014 per Net Index.

IDI is the Information and Communication Technology development index which assesses ICT access, usage and skills related to a benchmark of eleven indicators. According to the International Telecommunication Union report titled *Measuring the Information Society* launched in 7 October 2013, Romania's position in 2012 world rank was 55 with an IDI of 5.35 below the regional European average of 71%. Romania's Internet user penetration rate in the international rank was 50% in the region (Chart Box 2.13 in the report). Regarding ICT skills, Romania's position in the international rank was 38 with 8.45 points out of maximum of 9.86 points in 157 positions listed. Romania was reported to have 12% increase in the proportion of household equipped with a computer (up to 57% in 2012 from 54 in 2011) and a 14% growth in Internet users. Europe's Digital Agenda main goal is to have 75% of the population in every European country using the Internet by 2015.

DTI Digital natives index represents the number of the digital natives in a country. Being also called net generation or millennials, the digital natives are young people aged from 15 to 25 that have an average experience of more than five years using the Internet. According to the *Measuring the Information Society 2013* report, there are over 300 million digital natives among 7 billion world population that would make 5.2 percent. The digital natives are important mainly because they play a decisive role in "shaping and driving the information society" (*Measuring the Information Society 2013*, 127).

In Romania, the total number of the digital natives is 1.584.515 representing 7.4% out of the total population number, 60% out of youth population and 12.3% share of total population. Regarding the Internet user penetration measured on the first hand on youth population and then on the other hand on total population number in 2012, here are the numbers: youth Internet user penetration is 83.2% while total Internet user penetration is 50% taking into account an age gap of 1.7%.

Measuring the Information Society 2013 International Telecommunication Union report offers a series of indicators for Romania regarding the telephone subscriptions per 100 inhabitants: 21.9% Fixed telephone subscriptions, 106.1% Mobile-cellular subscriptions, and 115.955 International Internet bandwidth Bits per Internet user. For 2012, the percentage of households having a computer is 57.0% and the percentage of households with Internet access is 54.0% which means that more than a half of the Romanian households are connected to Internet so far. The Internet use indicators are as follows: 50.0% of individuals were using the Internet for the time span 2012, the fixed (wired)-broadband subscriptions per 100 inhabitants were 15.9% while the active mobile-broadband subscriptions per 100 inhabitants were 23.8%.

Measuring the Information Society 2013 International Telecommunication Union report shows there is an obvious connection between the ICT infrastructure and the marketplace, the education strategy, the gender balance, and the economic development. In order to grow the digital natives segment, there is need to increase the Internet access, and work on enhancing the secondary and tertiary education system. The digital skills are related to the gross enrollment ratio which in Romania is 97.2% in secondary school and 58.8% in tertiary education with an adult literacy rate percentage of 97.7% in 2012. It is important to retain the data regarding the ratio of females and males in high school and university as the report points out the "the higher the enrollment of females in secondary and tertiary schools, the higher a country's share of digital natives" is (*Measuring the Information Society 2013*, International Telecommunication Union, 173).

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THE ADOLESCENT-PROSUMER ON FACEBOOK
- Drawing a Portrait –

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Abstract: Teenagers spend about half of their free time during a day using various kinds of mass communication, especially the new media: Facebook. The teenager's portrait on Facebook is varied, complex like it is in real life. In real life, the teenager knows reality through experience, through education, by means of the family, the school and the society. In the new virtual area towards which we are moving quickly, the Internet (Facebook) is a great source of information and training of adolescent equally with family, school, society. But like any human product, Facebook's virtual world has its advantages and disadvantages, pluses and minuses. The mind's product can have, under the specific conditions, positive effects and negative effects. Sometimes enthusiastically using Facebook it can ignore the negative effects. They exist and manifest to all (children, adolescents, young or old). The field of research is relatively new. The rapid evolution of the Internet and widespread, do the research to be difficult. But not impossible.

Keywords: teenager, prosumer, facebook, beliefs, behavior.

When trying to define the individuality of today's teenager, the new media inevitably comes to mind. The sketch of the teen's image on Facebook can begin with a few quotations: "In fact, we believe only what we like" (Blaise Pascal,*"De l'esprit géométrique et de l'art de persuader");"To break into someone's mind to form an opinion/to induce a behavior is an act of manipulation. Psychological violence (especially cognitive) owes its entire efficacy to dissimulation"(Breton, Philippe, "Manipulation of words"). "Populus vult decepi, decipiatus.", meaning: People want to be deceived, so let them be deceived (Carlo Caraff, cardinal of Pope Paul the 4th).*

The new man may be aligned to older or newer existential mythology. The human being that, subject to change, accepts change and adapts his behavior to the purpose of renewal belongs to the category of "the new man". But the integral vision on the concept was initially given by Christianity. Throughout human history, it was taken up and elaborated by philosophers, scientists, artists, poets, writers, psychologists, sociologists, politicians and today by social networks. Today the concept is unable to assert a clear, final, referential meaning because the new means of mass communication have an explosive growth rate. The new means of mass communication outrun the research concerning their effects on receptors. The continuous evolution of new media makes it even more difficult researching the impact on users.

New media circumscribe in its semantic area not only blogs, podcasts, video games, virtual worlds, wikis encyclopedias, but also any other wireless device, interactive television and even the sites and email. All these new (for 2005-2010 years) media coexist through the phenomenon of convergence. The convergence of new media is made for dissemination and reception of the same message across multiple media platforms (through multiple vehicles) from a universal storage, digital message.

Social network or socialization network

The social network is a social structure made up of people with common goals (network of students, politicians, thieves), in contrast to technical networks (Telephony network). Social networks for common users are called "social networking" by sociologists. In recent years through a social network means a (Information) network of Internet users based on certain websites where users can register and can interact with others which are already enrolled. These social networks are part of a relatively new global phenomenon called Web 2.0. The members of a social network are linked together informally, without obligations, actively contributing to the collection and dissemination of information across the globe via the web.

A social network can lead to socialization when the social relationships of the community's members are complex, varied and deep. The socialized individual is integrated into the community that belongs. The interaction of members is direct, unmediated, based on enduring relationships. For example, the communication get to be the communion. This is difficult to achieve for the social networking.

The most popular web networks are: Facebook – approximately 750 million Facebook members (September 2011) worldwide, FeteBaieti.com - 1 million in Romania, Romanian social network; Flickr; global network for image and photo information; LinkedIn - for career management and professional relationships; Lokalisten - 2.8 million in Germany; myspace - about 220 million users worldwide (March 2009); SchülerVZ + StudiVZ + meinVZ - over 13.1 million students - in German (VZ is short for Verzeichnis = catalog, index); StayFriends - over 7 5 mil, Twitter about 20 to 25 million members (July 2009) - for rapid spread in the masses of textual news short - kennt-wen-wer - 5.5 million in Germany (translation : who knows whom); YouTube - the video clip information, Second Life - a game become social network[1].

Facebook – history

Initially created at Harvard, U.S.A, it was a social network which was used only by the students of this University. Later it was extended to the students of other American universities. Mark Zuckerberg, who was a student at Harvard in 2004, improved the network in order to contact close friends, but also persons who were unknown. In May 2007 Facebook initiated a platform which interferes with the other web pages. A few months later a new application against spam messages was initiated. Facebook iPhone was initiated in August 2007.

In Romania Facebook had: 0.5 million users in January 2010; 2.4 million users in January 2011, over 3.7 million users in September 2011; 5,593,480 users in January 2013 (according to Facebrands.ro and Facebrand PRO). “This morning (8th of October) there are over a milliard of people who use Facebook” Mark Zuckerberg announced, according to CNN.

Features

[1]www. ziare.com, 16 octombrie 2012.

The registered users can find their friends as well as any other users from all over the world, not only from the county they belong to.

The users can create and modify their own profile any time they want. The public profiles can be blocked by other users, but the personal profile can not. According to the data provided by the ComScore Company, Facebook receives most of its visitors from Google, Microsoft, and in a lesser degree trough Yahoo.

One of the most important and frequent features of this social network is represented by the possibility to post photographs. Also, the users can enjoy various on-line games.

The functions from the classical means of communication are found in the digital communication, as well: the informing function, the explaining/analysing/opinion....function, the socialising function (contacting friends/making friends), educational-cultural function (the opportunity to develop creativity by changing your own profile, the possibility of posting photos, videos, podcastings, on-line games, etc), entertainment/ identification/ psychotherapeutic function, advertising function. Still, the most important one is the entertainment function.

Among the on-line philosophical principles (the charity principle, the principle of respecting others' dignity – the human being represents the supreme and the most important being of the natural world-; the principle of solidarity, the principle of equality, the principle of integrity), the principle of vulnerability is the most wide-spread.

In order to analyse the Facebook pages the following things have been taken into consideration: the content, the richness of the information, the number of friends, the frequency of postings, interactivity.

Connected to entertainment and vulnerability, there is a developing world: the world of teenagers.

Teenagers

This age is one of torment, when a major intellectual development takes place, when one is looking for the meaning of life, of the Universe, several concepts are outlined according to a personal linguistics, personalized connections between things are established.

It is the time when the teenager develops a system of values, expresses the strong need of love and affection, of acceptance and a need for his own identity to be recognized. The transition from the pre-adolescent child to the mature person is full of contradictory attitudes. It is the most difficult period of a person's life, defined by the need to escape from any kind of authority.

Teenagers on Facebook

According to statistics, more than half the teenagers between 13 and 17 years old spend more than 30 hours a week on the computer, console or eBook. Male users of the social networks mainly use self-description in order to promote their intelligence, while women use as main "weapon" photos as a way to promote the physical side and the power of attraction. Young people's interest in online revolve around the following themes: sexuality, identity.

The informed teenager

Thanks to Facebook, teenagers can get information quickly from several sources at once, with a low cost in an attractive manner. Regarding the veracity of the information from the net, the coverage of the subject, the efficiency of the acquired knowledge one should manifest at least minimal care. The volume of information that the teenager can access is huge, unlimited. Social networks influence the judgment/ thinking/ improve memory, cultivate creativity, increase visual literacy skills.

But the capacity of the human brain to store the information in a cognitive system accessed in a few seconds, minutes, even hours, is limited. In the long run, the information obtained cannot be integrated in the existing knowledge system. Pieces of information that remain, decontextualized, can create erroneous cognitive milestones, distorted value systems and can lead to invalid information.

Regarding the degree of truth (universally valid according to the classical view) a piece of information should be checked from multiple sources. The Internet does not have patience with this process. The mistakes that appear unintentionally – the omissions, the inaccuracies, the errors of wording or the grammar ones- can become rules. For the uninitiated, for those who have not collected information from other sources too (books, for example), the informational world of the Internet may become another self-sufficient world, but quite far from reality.

The teenager integrated in communities

The Facebook phenomenon, due to its magnitude, influenced the manner, the time and the quality of social relations. Due to this socializing network, one can invite a variety of people to various events, in the shortest time possible.

Thus, by using socializing networks, teenagers keep in touch with old friends, they can find new friends, they have the opportunity to participate in the life of online communities that are close by or from all over the world. This membership has positive effects on the (virtual!) social life, develops language (a certain type of language!), helps overcome emotional inhibitions. Networking can create a sense of confidence in their own performance, induces more self-esteem than a mirror.

But, on an emotional level, one feels unable to feel empathy, a lack of normal emotional reactions, envy, low enthusiasm for life, narcissism, a need for continuous feedback, low self-esteem, fear, violence, intolerance. Related to behavior, we can say that difficulties in interacting socially appear because of the changed perspective on online identity and on social relations, and also a lack of self-control, body language depleted a decrease in reaction speed.

Romantic relationships have also been affected by this social network. The way one announces a relationship or lack of it is just the beginning. A study performed by a group of psychologists from the University of Guelph, Canada, has shown a strong link between the use of Facebook and jealousy or suspicion growing among adolescent couples (and not only). Jealousy within a couple, which occurs because of all the information obtained using this method, led to the end of many relationships between young people in recent years.

There are many different factors that lead to the occurrence of these negative feelings. Photos, accepting new friends, comments from users, statements made by people about their

emotional state, are among other things, elements that can cause a relationship to be affected. Facebook gives the partner access to information to which he would not otherwise have access.

Every culture has its own ways to start, develop and conclude a relationship. However, in recent years, these protocols have been modified and, to some extent homogenized, because of a more active participation of technology in all the aspects of everybody's sentimental life. The main feature of a Facebook-style love affair is that decisions about starting or ending a relationship are communicated to all interested (or uninterested) people via the social network.

The utilitarian aspects of being a member Facebook can be seen when the teenagers can find jobs easier/ employers submit their offers/ gifts can be offered/ products can be advertised/ you can shop on-line and food ordered on the internet gains ground through advertising. Social networks such as Facebook may help find criminals (Deutsche Welle), find missing persons and save lives.

The Teenager trained on the net

For example, in order to acquire handwriting, a child from the 1st grade needs exercise and a rather large physical and mental effort for the period of the development of these skills. In order to be able to write on the computer, the effort one makes is much smaller, both physically and mentally.

In 45 of the 50 U.S. states, students do not learn handwriting. Two researchers from the CNRS (note - the National Centre for Scientific Research in France) discovered that there is a close connection between reading the letters and writing them. They formed two groups of students, some handwriting letters, others typing them to the computer.

The students and other people were then shown the letters and they were asked if they were the ones that had written. Those who had written by hand have recognized them more quickly and accurately than those who had typed them. This does not necessarily mean that writing on the computer from the start leads to dyslexia. But it creates difficulty in reading that is not to be neglected.

Those who had hand-written them, recognised them a lot faster and accurately than those who had typed them. This does not necessarily mean that typing leads to dyslexia. But the difficulty it creates when it comes to reading is not neglectable.

The teenage consuming entertainment on line

Online 3D entertainment is highly appreciated. Games like *Second Life* have drawn a lot of attention and came to being perceived like "a virtual world shaped and created by its residents". *Second Life* is a diverse universe in which you can encounter people from all over the real world. It's a world; it's a virtual society which tends to conveniently replace the reality.

The virtual world of *Second Life* was launched on the 23rd of June 2003 and was created by the American company Linden Lab. They let you download the application with the same name of *Second Life* online for free. The first and the most important condition of

Linden Lab (LL) is to be at least 18 years old, because of the contents of the game. For the persons under 18 years old, LL have created a version called *Teen Second Life*.

In August 2007, they have created a service called *Second Life Voice* and offered the possibility of listening to the others. So 2007 was a revolutionary year for *Second Life*. It's in 2007 and with services like "voice" and "sculped prims" that it reached its peak in terms on popularity and extended unlimitedly the possibilities of creation[2].

Like in the real life, the first impact is the physical one. The users pay tens of dollars to buy sophisticated clothing that will ensure their social success. A successful debut in *Second Life* can be made with a pleasant attitude that draws the attention and a lot of interesting friends. Here you can really find your true love, because you can easily adapt and stand up the standards imposed by society.

Under these circumstances, real life divorces, caused by affairs in *Second Life* are difficult to annihilate. Psychologists warn that one of the major and real dangers of this addictive imaginary *Second Life* in which everything is possible is that the users may lose their capacity of distinguishing between their real and the virtual life. There are a lot of residents that got to spending half of their day in *Second Life* because for several reasons that is the only place in which they can put forward they qualities and potential.

Second Life has an economy of its own and even its own currency – linden dollar (L$), which in its turn has a value in real life – 1 USD equals 250 L$. You can covert real money to virtual money and vice versa. This is because in *Second Life* transactions are as fast and numerous as the ones in real life.

Second Life has enriched a lot of people. The most well-known example is the one of the avatar Anshe Chung, who developed a real estate business in the virtual world and became the first millionaire of *Second Life.* Business means creativity. They buy a lot of shoes, clothing and accessories for the avatars. All these are created by talented personalities that become icons just like in the real life.

In *Second Life* like in reality, performance means a lot of work, dedication and, of course, a good marketing strategy. The avatars that are making real money in *Second Life* work as much as a person does in normal life.

If a user feels his rights have not been respected, he can make a complaint to Linden Lab and the attacker can be excluded. The VIPs come a go in *Second Life*. Bruce Willis has met his *Second Life* fans and Joan Osborne has organised a concert. They have even built Roman-Catholic churches, Buddhist temples and mosques.

World of Warcraft (Wow) is a *Massively Multiplayer Online Role-Playing game (MMORPG)* created by Blizzard Entertainment. It's the four game from the Warcraft series, if we exclude the expansion packs and Warcraft Adventures : Lord of the Clans. The Warcraft games are situated in an universe named Warcraft, a fantastic world created by Warcracft, Orcs and Humans in 1994. World of Warcraft is situated in Azeroth, four years after the events from Warcraft III: The Frozen Throne. Once the expansion pack called The Burning Crusade was released, Outland could be explored. World of Warcraft has celebrated the 10th anniversary of the Warcraft universe.

[2]http://www.youtube.com/watch?v=DhrgbRugmTA&NR=1&feature=endscreen, 6 octombrie 2012.

Even though the release of the game was slowed down by stability and performance issues, Warcraft has rapidly become the most popular MMORPG based on monthly payment. In 2008 Blizzard Entertainment has announced that the number of the active users paying daily to play has reached 11.5 millions. Like in most RPGs, players control a character they created and have the chance to explore, accomplish missions (quests) assigned to them by NPCs (Non-playable characters) by killing monsters.

The low and medium monsters and quests can ususally be conquered without the help of other players, especially if the player's level of knowledge and skill is better than that of his enemies. Other parts of the game, like the dungeons, are created with a cooperation purpose in mind, so that more players unite and cooperate in order to finish the respective dungeon. In most cases, the easier ones require a team of 5 players at most so that the raid can be completed; the last ones, however, need up to 25 or even 40 players. The hardest of quests can take up to several months and a lot of effort to complete. Usually, the areas specifically designed for level 85 characters are more dependent on raids (and take up more time) than the advance of the character from level 1 to level 85.

Due to the fact that level 80 is the limit (this limit was raised to 85 with the launch of the "Cataclysm" expansion in 2010), the objectives of the players change when reaching that level. They usually start focusing on aquiring better equipment for their characters in order to increase their power. With only a few exceptions, these pieces of equipment are obtained either through PvP (Player vs Player fights) or through PvE, which is the long-term battle during the hardest raids. The big dungeons require up to a few hours in order to be completed. Because the monsters from those dungeons showcase an enormous power, the characters are wearing an armour that protects them agaisnt the elements of the monsters. Statistics shows that there are over 10.000 Romanian players of WOW that are officially registered on the WOW servers. (http://ro.wikipedia.org/wiki/World_of_Warcraft)

Candy Crash Saga, the best-known Facebook game, can be played online even without access to Facebook. The essence of the game consists of matching at least three candies of the same type. The difficult part starts when this game begins to be addictive, transforming the players into addicts.

Criminal Case is one of the most controversial games on Facebook, which can be played online at the moment even without a Facebook account. The action of the game consists of creating situations in which more and more people are destroyed. If the player manages to fulfil the most dangerous, spectacular, almost impossible missions, he scores the highest number of points. Although this game focuses on sharpening the players' mental reactions, the more human feelings like mercy, solidarity, and need to help are dismissed because they do not fit in the context.

The adolescent that is educated on Facebook

The power of the rolemodel is acknowledged in every educational system that exists out there. The most successful models are considered to be those from the tabloids, from the VIP or the Life Style sections. The values are reversed. The critical system and our discernment are broken.

The adolescent that is exposed to the dangers on Facebook

One very pertinent problem that arises from the use of Facebook is the intrusion in other people's personal lives. Starting from its creation, Facebook has become a target for the complaints regarding the respect for privacy. The biggest complaints formulated are connected to the ease with which anyone can access private information belonging to the members of the network. The users can connect from any part of the world that grants internet access with the help of a password that is established once the user completes an application form that presents many personal questions. This is the reason why 30.000 users gave up their account in one day, considering that there are too many security and confidentiality issues.

Each user can determine how much of the personal information he exposes on the network gets to be shared with other users. Starting from here, an informed user can choose his own level of confidentiality according to his preferences. However, a less informed user may fall prey to risks like unwittingly exposing personal information or trespassing into the persoanl area through photos, videos, comments etc. Within the network one can also find groups of users who act against the violation of their intimacy (for example, „Damn, Facebook, Stop Stalking Me Group" sau „STOP! Do not get into my private life. No personal questions!! Group").

The Facebook regulations manual indicates that the network can and may gather information about its users from outside sources as well, sources like newspapers, blogs or any other sources from the internet. This information is used for the constant improvement of the database and for allowing its paying customers access to the users' behaviour, so that they have a better chance at targeting their commercials according to preferences and dislikes. Thanks to the information gathered by facebook, third-party sites may use it to send targetted commercials according to the profile of the user. These commercials may take into consideration the gender, the studies, the political opinions, religion, and jobs of the user.

The addicted adolescent

In the 2.0 era, internet addiction is a real disease. It even has a name. It is called „Internet Addiction Disorder" (IAD) and, starting with 2012, it was officially recognized as a mental disorder. Basically, the biggest fears of the people affected by this disorder are not finding a charger, not being able to check their e-mail account, seeing a blue screen or seeing the display „No Internet Connection Found".

The signs signalling this addiction (as emphasized by Dr. Cecilie Schou Andreassen, from the University of Bergen, Norway) are:

1. You spend too much time thinking about Facebook or about the fact that you want to get on Facebook.
2. You feel an increasing need to use Facebook.
3. You go on Facebook in order to forget about personal problems.
4. You tried to give up Facebook, but you did not succeed.
5. You become restless if, for some reason, you cannot access your account.
6. You spend so much time on Facebook that your performance on the job or your studies become affected.

All those who are spending too much time on the Internet are said to be exposed to the risk of cerebral imbalance as the brain's left hemisphere develops disproportionately compared to the right hemisphere. The brain's left hemisphere is known as the "digital" part, responsible for arithmetics, numbers, language and categories. On the other hand, the right hemisphere, the one that is less engaged while being on the Internet, is the "analogical" part, the one corresponding to intuitions, colors, forms, metaphors and emotions.

Roland Jouvent, the author of The Magus Brain, writes: "Empathy develops in the emotional brain. By overly developing the digital intelligence, one can be at a high risk of autism." Not Alzheimer's, of course, or dementia, but addiction. "The Internet activates the same parts of the brain as drugs do," claims a specialist in addictology at the Bichat Hospital in Paris. The addicts become, in time, incapable of affection, compassion, feelings in general.

The outcomes of Internet addiction are many and almost with no exceptions negative, especially when occurring during the formative years of a child or young adult. A specialist in cognitive psychology gives the following example: "A mother shows her 1-year old a doll. She unzips the doll's belly pocket and reveals to her toddler a little bell. Very soon, the toddler will learn to find the little bell by himself or herself. However, if the toddler sees the same procedure on video, he or she will not attempt to imitate it. What determines the intellectual development of a child is the number of words he or she hears before turning 3. If the child hears the words on TV, he or she will learn only half of them! And a tablet is, 9 times out of 10, a pocket-size TV.

The adolescent hindered by the Internet

A case study published by Huffington Post and done on 802 adolescents aged between 12 and 17, reveals that the teenagers' enthusiasm for Facebook has started to die out. Facebook has become a "social burden." It has started to be invaded by parents, it fuels true "social dramas" and it leads people to overshare personal information. The reason adolescents have not abandoned Facebook yet is that they do not want to miss out on their friends' gossip; however, they have been steadily migrating to Twitter and Instagram, which they consider to be a space free of their parents and where they can express themselves better.

The abused/abusing adolescent on the Internet

The cases of violence on Facebook are both verbal and visual. A case study called Adolescents: Delicacy and Cruelty at the Social Network Level evaluated 799 adolescents aged between 14 and 18. The results show that fifteen percent of them had been at least once the victim of an online assault, either on Facebook or on Twitter. Twenty-one percent admitted having been the aggressor.

A real-life consequence of communicating on Facebook

A teenager from Texas has been serving in prison since February after having posted an inadequate comment on Facebook. Justin carter was 18 when he engaged in an online argument with another user of an online game they were both playing and posted a comment he has regretted ever since. Daily Mail reproduces the boy's comment: "I'll get in a school full of kids, I'll shoot all of them and I'll eat their hearts while still beating. Unfortunately for him, his public threat came 2 months after the terrible massacre at Sandy Hook, where

another teenager had shot 20 children and teachers, setting an entire country on fire. Justin's dad testifies that his son did not use to watch TV so he was not aware of what had taken place. As a result, he was not aware of how much his comment would cost him. After seeing the comment on Facebook, several people from Justin's list of friends alerted the police who ended up arresting Justin. If found guilty of terrorist threat, he risks being sentenced for up to eight years.

The next-generation Facebook

Facebook has been testing a new product on the American market which would require users to pay to have their status updates show up on other people's newsfeed. These statuses will benefit from priority placement on the newsfeed page and the company has been working on an algorithm that would determine which statuses would appear first. This marketing technique is meant to change the users' attitude toward Facebook for the better. The price was set to $7 in the US. The service had been tested prior to this in New Zealand in May, then in 20 other countries for prices varying between $1 and $12. (http://www.ziare.com/facebook/utilizatori/facebook-contra-cost-utilizatorii-obisnuiti-vor-plati-pentru-promovarea-statusului-1193856).

Conclusion

The teenager's portrait on Facebook is varied, complex like it is in real life. In real life, the teenager knows reality through experience, through education, by means of the family, the school and the society. In the new virtual area towards which we are moving quickly, the Internet (faceebook site, in particular) is a great source of information and training of adolescent equally with family, school, society. But like any human product, Facebook's virtual world has its advantages and disadvantages, pluses and minuses. The mind's product can have, under the specific conditions, positive effects and negative effects. Sometimes enthusiastically using facebook it can ignore the negative effects. They exist and manifest to all (children, adolescents, young or old). The field of research is relatively new. The rapid evolution of the Internet and widespread, do the research to be difficult. But not impossible.

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COMMUNICATION BETWEEN DOCTOR AND PATIENT AS PART OF THE MANAGERIAL COMMUNICATION

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Abstract. Communication plays a very important role in all areas of activity, it is a complex phenomenon that essentially represents the process of sending a message by a transmitter to a receiver, using a channel of communication.
Its purpose is to realize some changes, to influence or modify the attitudes, behavior, sentiments, opinions of a certain person or a group of persons.
Communication is a dynamic and irreversible process, meaning that once the communication is initiated, it evolves and continuously adapts to the needs of the interlocutors. A message remains in the mind of the receiver as it is initially conceived and transmitted, even if we have the possibility to change it later by feedback.
This study starts from a natural question that we might have asked ourselves: can the communication between doctor and patient be regarded as a managerial communication, can we consider the doctor as a manager who controls the medical act this time having the patient in front of him? The authors consider they found the similarities between the two types of communication, consequently they can affirm that the communication between doctor and patient has to respect the same rules and has to be treated like the managerial communication.

Keywords: communication, managerial, doctor, patient, similarities.

1. Noţiuni introductive

Comunicarea însoţeşte actul managerial, este o relaţie complexă menită să asigure realizarea unui schimb de mesaje, de informaţii, de puncte de vedere în scopul de a asigura desfăşurarea unei activităţi performante [1].

În evoluţia gândirii manageriale se pot identifica mai multe abordări cu privire la managementul public dintre care merită amintite:

- abordarea birocratică (Max Weber, 1904);
- abordarea legală (Frank Goodnow, 1905);
- şcoala raţională de gândire managerială (Henri Fayol, 1916);
- teoria managementului ştiinţific (Frederick Taylor, 1923);
- abordarea managerială (Luther Gulick şi Lyndall Urwick, 1948).

Toate acestea se regăsesc astăzi în procente diferite, în teoriile moderne ce vizează managementul public şi de aceea studierea lor este edificatoare nu numai pentru evoluţia gândirii despre această problemă cât şi pentru actuala viziune pe această temă.

Managementul presupune studierea proceselor şi relaţiilor de management, se bazează pe principii si legităţi, este determinat şi determină: valori economice, politice, sociale, culturale, urmăreşte satisfacerea interesului public, măreşte nivelul de performanţă în organizarea şi funcţionarea instituţiilor publice [2].

Realizările fiecărei organizaţii constituie rezultatul muncii tuturor angajaţilor, cooperarea acestora depinde nu numai de valoarea unei scheme de organizare, oricât de perfectă ar fi aceasta, ci şi de comunicarea internă. Pentru punerea în concordanţă a sarcinilor parţiale în conformitate cu obiectivele stabilite, pentru influenţarea activităţii angajaţilor în

vederea realizării acestui scop comun, pentru luarea unor decizii care să corespundă situaţiei concrete este indispensabil un flux ascendent şi descendent de comunicări de mesaje şi transmiteri de informaţii [3].

Comunicarea managerială nu se realizează la întâmplare. Misiunea ei constă în sprijinirea aplicării strategiei organizaţiei [4].

Ca proces important al actului medical, comunicarea poate fi privită ca un proces activ de transmitere şi recepţionare de informaţii. Calitatea informaţiilor obţinute de medic în timpul consultaţiilor este strâns legată de abilităţile de comunicare ale medicului şi ale pacientului. Dacă abilităţile de comunicare ale pacientului nu pot fi controlate, medicul îşi poate antrena capacitatea de a stabili o relaţie de calitate cu pacientul său şi îşi poate îmbunătăţi mereu abilităţile legate de comunicare [5].

Prin prisma tendinţelor moderne de dezvoltare a ocrotirii sănătăţii, se poate afirma că sistemul sanitar devine din ce în ce mai mult o piaţă care funcţionează pe principiul cererii şi ofertei [6].

Pacientul devine consumator, se interesează de serviciile medicale şi doreşte să participe la păstrarea şi ameliorarea stării sale de sănătate. Tocmai de aceea sectorul sanitar trebuie să-şi intensifice eforturile de dezvoltare managerială, în special în domeniul comunicării, deoarece succesul şi chiar existenţa sa depind exclusiv de un sistem de management adecvat, care se perfecţionează permanent în funcţie de cerinţele pacientului şi ale economiei de piaţă [7].

2. Despre obiectivele comunicării

În viziunea autorilor:

- Obiectivele generale ale oricărei forme de comunicare sunt:
  - receptarea corectă a mesajului;
  - înţelegerea corectă a mesajului;
  - acceptarea mesajului;
  - provocarea unei reacţii (o schimbare de comportament sau de atitudine).
- Obiectivele specifice comunicării manageriale sunt:
  - cunoaşterea de către toţi angajaţii a misiunii obiectivelor şi strategiei organizaţiei;
  - cunoaşterea corectă şi completă de către toţi angajaţii a relaţiilor economice, tehnice şi sociale dintre organizaţie şi mediul înconjurător;
  - crearea unui climat de comunicare sănătos care să asigure participarea creatoare a angajaţilor la luarea deciziilor;
  - motivarea angajaţilor pentru activitate performantă şi de calitate;
  - influenţarea angajaţilor şi determinarea schimbării comportamentului în sensul dorit de manager.
- Obiectivele specifice ale comunicării medic-pacient sunt:
  - înţelegerea şi explicarea bolii în acord cu modelele ştiinţifice;

- înţelegerea personalităţii bolnavului şi a particularităţilor căilor sale subiective.

3. Studiu comparativ al funcţiilor comunicării în cele două tipuri de comunicare abordate

În cadrul acestei lucrări, autorii au efectuat un studiu comparativ între funcţiile principale ale comunicării manageriale şi comunicării medic-pacient.

Rezultatele acestui studiu sunt sistematizate în tabelul următor:

Comunicare managerială		**Comunicare medic-pacient**	
Funcţie	Caracteristici	Funcţie	Caracteristici
Informare	Asigură accesul la informaţii. Furnizarea informaţiilor necesare desfăşurării unei activităţi care să permită realizarea obiectivelor. Furnizarea informaţiilor necesare implementării deciziilor [11].	Informare	Medicul oferă pacientului toate informaţiile relevante privitoare la afecţiunea sa şi la opţiunile terapeutice, fără să ţină cont de istoricul, personalitatea sau sistemul de valori a pacientului [8]. Medicul devine un "sfătuitor" al pacientului, ajutându-l în luarea unei decizii care să ţină cont atât de informaţiile şi raţionamentul medical, cât şi de sistemul personal de valori al acestuia [9]. Medicul se comportă ca un profesor sau prieten al pacientului şi încearcă să îl convingă să aleagă calea "cea mai bună", ţinând cont atât de informaţiile şi raţionamentul medical, cât şi de sistemul personal de valori al bolnavului [10].
Influenţarea receptorului	Organizare de dialoguri cu angajaţii cu asigurarea de feedback. Stimularea comunicării dintre angajaţi. Impulsionarea iniţiativei şi creativităţii [14].	Influenţarea receptorului	Concentrarea întregii atenţii asupra pacientului. Crearea unui mediu care să protejeze demnitatea bolnavului [12]. Confidenţialitatea (nedezvăluirea către alte persoane a informaţiilor intime legate de pacient). Preocuparea permanentă pentru starea de bine a pacientului. Respectarea rolului pe care îl are pacientul sau familia acestuia [13].
Transmiterea deciziilor	Comunicarea operativă a deciziilor. Crearea unui climat care să stimuleze asumarea responsabilităţii pentru îndeplinirea deciziei.	Comunicarea diagnosticului	Dezvăluirea diagnosticului către pacient, mai ales când este vorba de o maladie incurabilă, este unul dintre cele mai grele aspecte ale comunicării între medic şi bolnav [6]. Se consideră că pacientul are dreptul de a şti diagnosticul dacă doreşte [15].

			Este important cum anume i se comunică diagnosticul. Medicii preferă să comunice cu familia şi să stabilească împreună cu membrii acesteia conduita viitoare fără să-l consulte pe bolnav, ca şi cum acesta n-ar fi implicat. O atitudine corectă din partea medicului presupune întrebarea directă a pacientului dacă doreşte sau nu să ştie [16]. Înainte de a comunica diagnosticul, e bine ca medicul să ştie cât mai multe despre pacient sau despre viaţa lui, valorile sale, abilităţile şi puterile lui. Astfel, prezentarea diagnosticului se poate face într-un mod încurajator, subliniind ce ar putea face pacientul pentru a-şi ameliora starea [16], [17].
Motivarea receptorului	Furnizarea informaţiilor menite să consolideze interesul şi participarea angajaţilor la realizarea sarcinilor. Recunoaşterea realizărilor performante. Evaluarea corectă a angajaţilor. Întreţinerea unui climat favorabil de muncă. Stimularea încrederii în sine. Creşterea răspunderii personale [2].	Motivarea receptorului	Crearea şi menţinerea unui mediu care să protejeze demnitatea pacientului. Păstrarea confidenţialităţii actului medical [17]. Stabilirea unui climat de încredere, deschis şi cooperant. Înţelegerea corectă a mesajului.
Promovarea culturii organizaţionale	Transmiterea elementelor culturii organizaţionale (sloganuri, norme, sisteme de valori). Lărgirea orizontului cultural al angajaţilor. Dezvoltarea imaginaţiei şi creativităţii. Stimularea nevoilor etice şi estetice.	Promovarea culturii organizaţionale	Unii pacienţi văd în doctorul lor un tămăduitor care a primit darul vindecării, oficiază acte şi comportamente, ritualuri, este îmbrăcat în veşminte caracteristice (de culoare albă), instrumentele şi limbajul pe care le foloseşte sunt în mare parte ermetice pentru cei din jur, în general profesia medicală rămânând o profesie închisă şi inaccesibilă pentru neiniţiaţi. Cu alte cuvinte, puterile pe care le deţine medicul sunt interpretate ca fiind generate de o instanţă supranaturală şi nu neapărat de achiziţiile ştiinţifice dobândite pe tot parcursul anilor de formare şi de practică medicală [18].

Rezultatele acestui studiu relevă faptul că între cele două tipuri de comunicări studiate se regăsesc o serie de trăsături comune în ceea ce priveşte funcţia de informare, de influenţare a receptorului, de motivare a receptorului, de promovare a culturii organizaţionale dar sunt şi unele deosebiri mai ales în ceea ce priveşte motivarea receptorului.

Pentru comunicarea managerială trăsăturile principale sunt:

- se exercită în toate organizaţiile, indiferent de profilul şi dimensiunile lor precum şi la toate nivelurile ierarhice;
- diferă ca formă de manifestare şi conţinut în funcţie de nivelul ierarhic;
- facilitează realizarea spiritului de echipă;
- implică factorul psihologic.

Conducerea organizaţiei dispune de mijloacele care îi permit să primească şi să selecteze informaţii de la surse numeroase, să le interpreteze şi să le transforme în îndrumări sau decizii şi apoi să le transmită mai departe. La rândul lor şi angajaţii sunt depozitari de mari cantităţi de informaţii şi mulţi dintre ei sunt experţi în culegerea, prelucrarea şi utilizarea acestora. Informaţiile deţinute reprezintă o sursă de noi contacte realizate cu ajutorul comunicării.

În cazul comunicării medic-pacient, scopul unui pacient care se prezintă la medic este de a afla mai multe despre suferinţa sa, despre cauze, consecinţe, tratament, alternative etc. În momentul în care pacientul nu primeşte informaţiile dorite poate avea reacţii diferite. Poate fi nemulţumit şi atunci apelează la un alt medic. Pacientul poate începe un "shopping" în căutarea unui doctor care să îi vorbească pe înţelesul lui şi să îi explice de ce trebuie să facă anumite lucruri.

4. Rolul eticii în cele două procese de comunicare

Principiul de bază este de a trata receptorul comunicării ca o fiinţă raţională, liberă, conştientă, stăpână pe viaţa ei, responsabilă faţă de problemele asumate.

În organizaţiile în care şeful nu este părtinitor, acesta apreciază după merit, respectă promisiunile, iar comunicarea capătă un profil etic.

Factorii care determină o comunicare managerială etică sunt:

- caracteristicile individului;
- regulamentele organizaţiei;
- codurile de etică;
- reglementările guvernamentale.

Factorii care influenţează caracterul etic al comunicării manageriale sunt:

- calităţile pozitive ale individului ce comunică cum ar fi: credibilitate, loialitate, integritate şi respectul faţă de om;
- respectarea sarcinilor şi promisiunilor asumate;
- exemplul personal al conducerii de vârf;
- corectitudinea informaţiilor vehiculate;
- prejudecăţi;
- tensiuni fizice şi psihologice.

Reguli de respectat pentru o comunicare etică:

- a trata interlocutorul cu consideraţie;
- a exprima clar ce se aşteaptă de la receptor;
- a comunica mesaje care reprezintă şi sugerează un anume sens şi nu sensuri;
- a oferi numai informaţii corecte şi necesare;
- a asculta activ şi a înţelege ceea ce au de spus partenerii de dialog;
- a fi sincer;
- a întreţine o atitudine pozitivă;
- a lua în considerare şi opiniile interlocutorului chiar dacă sunt divergente;
- a-ţi păstra simţul umorului.

Etica profesională în medicină presupune:

- respect faţă de fiinţa umană, viaţa umană;
- respect faţă de onoarea profesiunii;
- binele pacientului (sănătatea) este principala consideraţie a medicului;
- medicul gândeşte şi acţionează astfel încât prima sa grijă sa fie serviciul profesional pe care îl pune la dispoziţie şi calitatea actului medical pe care el o onorează cu competenţa şi care va fi întotdeauna deasupra oricăror alte consideraţii precum prestigiul propriu, câştigul personal, orice altă solicitare, etc. (această raportare la calitatea serviciului indiferent de condiţionalităţi justifică apelativul "profesional" în raport cu activitatea sa medicală).

Profesionalismul presupune aşadar expertiza (metoda, tehnica, rezultatul), exerciţiul datoriei (diligenţa) şi respectul eticii activităţii spre beneficiul celui căruia i se adresează acea activitate şi deasupra oricăror consideraţii privind propriul interes [19].

Etica medicală presupune aplicarea principiilor eticii la domeniul practicii medicale; centrează relaţia medic-pacient. A fost iniţiată odată cu jurământul lui Hipocrate care a stabilit normele morale ale practicii medicale clinice (cca 450 îHr).

"Sănătatea pacientului este principala mea consideraţie" (Declaraţia de la Geneva, 1948)

Etica medicală:

- generează un sistem de valori şi principii care permit dezvoltarea corectă a relaţiei medic-pacient;
- reglementează alegerile morale si profesionale la patul bolnavului.

Etica medicală este calea argumentativă pentru a rezolva dilemele etice (răspunde la întrebările care încep cu "de ce?").

Etica medicală a devansat cronologic apariţia bioeticii (1970) cu peste 2000 de ani.

Bioetica este un demers etic multidisciplinar (filozofic, medical, biologic, ştiinţe, psihologic, social, cultural, religios, ecologic, economic, etc.) prin care se creează o abordare comună care compatibilizează valorile umaniste, morale ale omului cu dezvoltarea ştiinţei, punând în acord acţiunile omului (faptele lui) cu valorile sale morale. Demersul bioeticii porneşte de la ideea de bază după care *nu tot ce este tehnic (medical) posibil este şi moral.*

Binele pacientului şi sănătatea lui sunt mereu prima grija a medicului nu numai pentru că acesta face parte din datoria profesională dar şi pentru că astfel medicul îşi reconfirmă

alegerea sa profesională, scopul în sine al pregătirii şi dezvoltării sale, raţiunea lui de a se pregăti continuu, respectiv binele pacientului, dând măsura valorii sale ca profesionist şi ca om.

Nevoia de mai multă ştiinţă implică o nevoie de mai multă moralitate şi invers: din mai multă ştiinţă trebuie să se reverse mai multă moralitate spre beneficiul celor în nevoie.

Moralitatea se află nu numai în actul medical ca acţiune cât şi în calitatea voinţei medicului dinainte de începerea actului medical (se intenţionează binele pacientului): moralitatea însoţeşte atât gândurile cât şi acţiunile medicului. Moralitatea se află şi în rezultatul actului medical ceea ce susţine profesionalismul medicului.

Cu cât actul medical este mai tehnologizat cu atât mai mare este nevoia de moralitate în exerciţiul acestuia.

Cu cât riscurile medicale sunt mai mari cu atât este mai multă nevoie de îngrijire medicală bazată pe umanitate cât şi mai multă nevoie de a creşte calitatea actului medical.

5. Concluzii

Principala concluzie care rezultă din acest studiu este faptul că există foarte multe trăsături comune ale celor două tipuri de comunicări studiate astfel încât putem considera fără să greşim că şi medicul poate fi considerat un ”manager” care gestionează comunicarea medic-pacient. În acest context rolul comunicării în vederea stabilirii unui diagnostic corect capătă o importanţă şi mai mare, pregătirea medicului devine o prioritate şi din acest punct de vedere.

Comunicarea se învaţă şi poate avea un rol foarte important în înţelegerea suferinţei pacientului, în stabilirea corectă a diagnosticului şi a tratamentului şi bineînţeles în vindecarea lui.

Calitate informaţiilor obţinute de medic în timpul consultaţiilor este strâns legată de abilităţile de comunicare ale medicului.

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INTERCULTURAL COMMUNICATION AND INTERCULTURAL STRESS. NORMS OF A SANE COMMUNICATIONAL BEHAVIOR

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Abstract: In today's world, in which all real challenges underwent a globalization process, we are growingly urged by the need of a new form of stress: the intercultural stress. This need is felt at all levels of human life – from day-to-day life to international life; from interpersonal relations, to interstate relations; from communication between generations to communication between different cultures.
In this respect, the paper is an analysis of these aspects, applied in a domain that is vital for world's peace: the management of intecultural differences.

Keywords: cultural referential; intercultural communication; acculturative stress; third culture; sound communicational behaviour.

Introduction

If we understand culture as Chombart de Lauwe defines it as 'a series of models, of guiding images, and of representations the members of a society refer to in their actions, their work, and their social relations' (Chombart de Lauwe, 1970, pp. 14-21), we understand that any individual appears as a carrier of a culture (subcultures, sub-subcultures, and so on) and the inter-individual communication – as an intercultural one. Therefore, the enhancement of the barriers encountered in the intercultural communication called in question the possibility of communication *in general*, the authenticity of *any* communication.

They focus on any act of communication, including the professional one: both the professional international communication (where the differences between *national* cultures come to the fore) and the *inter-professional* communication - between architects and engineers, between managers and accountants or between journalists and public relation experts (where the differences between the *professional* cultures and subcultures step into the picture). Moreover, the researches performed by Geert Hofstede led to the unprecedented valorisation of the *organizational* cultures and of the report between them and national cultures (Hofstede, 1996).

In my paper I am dealing exactly with the area where cognitive mechanisms intertwine with symbolic mechanisms – a crepuscular area, in which Knowledge and Semiotics are intermingled. For us, the *differences* emphasized by the cultural studies focus not only on the values and symbols, the behavioral models and the rituals, cultural differences target first and foremost the perception of the world and the meaning of life!

Cultural referential

The postmodern criticism addressed to the illusion of a possible universal language is useful for us in order to construct the illusion of the "common language as given" – this time an illusion of the common sense. Our primary socialization, by means of language, is performed in contexts with "homogenous semiotics" (the so-called "local semiotics"); as a rule, these contexts are our own families, followed by school – a semiotic extension of the family (which is less valid in case of children that come from subcultures with semiotics too

far away from the school semiotics, such as Rom children in Romania or Arab children in France). Hence, in our primary socialization the illusion of a "common language" appears and settles and makes us perceive its existence as a "natural custom" and perceive its absence as an accident, as a state "against nature". Or, as we already know, the "normal" state is rather the inexistence of a common language and its existence represents a happy situation which most of the times must be constructed. The absence of a common language generates reverse effects to *communication, tolerance and cooperation*. As a matter of fact, the history of the 20th century teaches us a simple but fundamental thing for the human condition: "As much lack of communication, as much violence!".

This communicational scepticism can be overcome by means of the concept of "referential", elaborated by the Swiss philosopher Ferdinand Gonseth. This concept comprises new hints as regards the birth of cultural and cultural illusions as well as the directions in which the obstacles in the intercultural and inter-cultural communication could be surmounted.

In a double number from 1971 of *Revue universitaire de Science Morale*, Ferdinand Gonseth invokes a heuristic episode he personally experienced, and which soon became the subject-matter of the debates dedicated to the problem under the name of "the parable of bent fir-trees" (Tonoiu, 1978, pp. 33-34). Traveling once by train, it stopped before Zurich and the wagon in which Gonseth was sitting remained in front of a group of fir-trees. Looking into the window, Gonseth numbly sees how the fir-trees, with their parallel trunks "seemed to obliquely bar the entire surface of the window". Getting closer to the window, the illusion went away: the trees were vertical! He goes back to his seat: the trees are again oblique! The illusion had a very simple explication but Gonseth had to move various times from his seat to the window to realize it: the field was horizontal, the wagon stopped on uphold potion. What inside the wagon seemed vertical was in fact oblique. The train's wagon functioned, therefore, as a referential for the interpretation of the impression from the outside.

What really stroke the Swiss philosopher was the sudden way in which the illusory referential gave place to the referential more compliant to reality. Vasile Tonoiu, who relates the episode narrated by Gonseth, compares this experience to other analogue ones, as spontaneous as this, or to others, such as the one of the reversed vision glasses. Comparisons and analogies can be made with a great number of psychic phenomena, including phenomena of social psychology as well as with numerous cultural and cultural phenomena. It may occur to us, for instance, to judge completely differently from one day to another a series of problems, a behavior or a whole set of values, of ides, etc. "In all these experiences there seems to exist something that suggests a change of referential" (*idem*). For a better understanding of the epistemological value that we convey to the "bent fir-trees parable" it is worth mentioning that: the train in which Gonseth had stopped in that place (where there was no station) *for the first time*; it was a premiere in the traveller experience of the Swiss philosopher who for many years had travelled from home to the Federal Polytechnic School in Zurich. This "fact of life" illustrates an "epistemic fact": the existence of an *a priori* in the described experience: the conviction that the train was positioned on an horizontal portion of the route (whence the reference to the vertical of the train wagon as to an absolute vertical).

Processing this troubling experience, Gonseth defines referential as follows: "a figuration that a subject makes regarding his surrounding environment. Based on this figuration, the subject shall interpret his perceptions which thus have a value of figuration referred to a setting – he himself being a figuration of the situation. In general, this setting is not experienced as figuration. On the contrary, it comes over as reality" (Tonoiu, 1978, p. 32). Gonseth's concept targets an *individual* rather then collective, a *perceptive* rather then cultural referential. Its importance resides in its capacity of accounting for the way in which observations are pre-determined, contributing thus to the collapse of the positivist myth of a "purely objective observation". We shall further use the notion of referential in a *collective* and a *cultural* meaning. Therefore, *cultural referential* means *a system of fundamental representations and attitudes whose undertaking we are aware of. Such representations and attitudes "silently" govern any culture*.

How is communication between cultures possible? In order to capture the real seriousness of the above-mentioned question we must take into account the fact that the difference between the two differentials does not amount to the re-interpretation of the same facts. By shifting from a referential to another (when it occurs) new facts shall be observed; a new "horizon of reality" opens (Gonseth). Things occur as if hey passed from one world to another. The concept of *cultural referential* helps us discover a new fact which, from the perspective of other theoretical paradigms, cannot be seen: even if people live in the same physical universe, they live, at the same time, in *different worlds*. We are dealing here with an "ontological differential" specific to the human world, maybe the real particular note of this world in comparison to the non-human world. It's not a revolutionary idea, but a *consequence* (maybe the last logical consequence) of an ancient assertion: *man defines himself by thought and language*. We have seen that the production of ideas is pre-determined by techniques of problematization that differ from a life horizon to another, and the language is producer, carrier and transmitter of contextual experiences.

In order to understand the functioning mechanism of the referential as source of cultural illusions and see if communication between subjects (individuals or groups) that undertake different referentials is possible, we shall have in view the following:

i) The implementation of an cultural referential is *spontaneous*; it does not depend on the subject's option, being determined by the *subject's position in his life horizon and the subject's relation to the overall situation* (to the position of his life horizon both toward other life horizons and within a more general framework of the human universe);

ii) The change of the cultural referential is possible but only *provided that such position and relation also undergo modifications;*

iii) In shifting from one cultural referential to another certain *unalienable requirements are maintained, necessary to any culture*;

iv) The successive replacement of referentials may be equal to a *progress in objectivity of the knowledge and evaluations or to a progress in the adequacy of behaviours* (although this progress is neither linear nor fatal).

The change of the cultural referential is possible only if a change occurs in the subject's relation to the overall situation. In its turn, the change of this relation may be performed only

through *the change of the subject's position in the group structure of society*: the position within the group – for the individual subject and the position in the social structure – for the collective subject. In the case of migration, we shall further exemplify the notions of "position" and "subject's relation to the overall situation".

Study of intercultural communication

According to some authors (Jacque Demorogon, 2007, p. 65), intercultural communication is structured on several levels, such as: *microsociologic* (implying persons and small groups), *mezosociologic* (implying large groups and organisations), *marcosociologic* (large segments of activity and forms of society). This is how Grigore Georgiu (Georgiu, 2010, pp. 115-119) accounts for the diversity of the analysis levels of this phenomenon: intercultural communication (at microsocial level), *communication between cultures* (transversal analysis of some themes tackled in different cultures) and *international communication* (communication between public institutions and political structures from different countries, between governments, between states or between all these and international organisms), with the indication that they all should be approached from an integrating theoretical perspective (*cf*. Gudykunst and Mody, 2002, pp. 1-5).

Other authors lay stress on the fact that interculturality is approached from various disciplinary perspectives, several sciences contributing to its knowledge (Cucoș, 2000, pp. 5-6): *Social psychology*, which offers the elements necessary for the study of attitudes, values and stereotypes, as well as that of social representations, as organisers of evaluations, judgements, behaviours or relations between groups (including groups embracing different cultures); *Intercultural psychology* (*cross-cultural psychology*), which studies directly the interactions between individuals and groups with different cultural origins; *Anthropology* which plunged, before intercultural psychology, in the phenomena of social change and Acculturation, but which is more anchored in events, dealing with minorities or emigrants and, through its branch called Communication Ethnography[1], with the heterogeneity of linguistic communication, the diversity of the codes that shape the identity of the partners in intercultural interactions, while preserving the predilection for the qualitative methodology from which it descends as science; *Sociology* which offers, apart from the overall vision on a given society, relevant information regarding the social origin of xenophobia and racism or for the avatars of migration (the migrating condition of the parents, economic conditions, specific elements of the origin culture and the conflicts between them and the residence society, relational avatars, etc.); *Inter-cultural communication* which often studies short-term intercultural interactions that extend from tourism and academic visits abroad to diplomatic or commercial negotiation or to the cooperation in matters of development and from the study of the colours' symbolism, of non-verbal communication or the proximity relation to the study of the epistemological differences between cultures.

[1] The ethnographical analysis focuses on the study of the diversity of social interactions and aims at releasing the regularity elements. The conversion becomes privileged object of study as essential social interaction. The ethnographical study pinpoints the organisation of the communication activity: the access to the word, the introduction of a theme, the opening and closing of an interaction, etc. Gumperz and Hymes, 1964).

This extension of the scope would not be possible without the tremendously important contributions of the sciences of language, especially the socio-linguistic one, follows by semiotics, philosophy, epistemology, demography, human geography, history, political sciences, international relations or the studies on the socio-economic development. From the angle of intercultural education, Constantin Cucoş wrote: In general, interdisciplinary connections ensure an epistemological support incidental to the intercultural pedagogy. From this perspective, intercultural pedagogy remains always open to new disciplinary topics (Cucoş, 2000, p. 6).

Acculturative stress

The acculturative stress does not supersede the psychological concept of *cultural shock* defined in the literature as "an emotional and intellectual experience lived by the one who, placed accidentally or due to a specific activity, outside the original sociocultural context, feels a powerful discomfort and an existential stress" (Cucoş, 2000, p. 131).

"Acculturation triggers the re-evaluation of identity and the reorganisation of the system of values. Such transformations generate cultural shocks and stress (…). The *Acculturation Stress* is manifested through anxiety, depression, feelings of marginalisation and exclusion, confuse identity, psychosomatic diseases" (Marian and Onu, p. 4-5).

One of the few researches regarding the stress to which an individual facing "intercultural confrontation" (*coping process*) is subject to is the one conducted by Zehua Li Hahn among international studies studying in the U.S.A. in doctoral programs (Hahn, 2010). The purposes of this study were to investigate international students' depression prevalence rate and to explore the relationships among stress, coping, cultural orientation, and depression. A stress measure, a depression scale, a coping measure, a cultural orientation measure, and a demographic questionnaire were administered to international students studying at an elite north-eastern university[2].

The depression prevalence rate is around twice as high as those reported for domestic students. International students also reported high levels of acculturative stresses such as academic burdens, language barriers, financial difficulties, concerns over the future, cultural shocks, and racial discrimination[3].

Acculturative stress, which is only known as *Acculturation stress*, was defined three decades ago by John W. Berry, who considered it a measure, in inverse ratio, of cultural integration: "the integration and assimilation are associated to the lowest level of stress". It is the result of several factors that emerge in the process of cultural change: *the circumstances of the change* (deliberate or forced), th*e level of similarity between the original culture and the host culture, the individual's psychological stability, the acceptance of the cultural differences by the host culture, the image of the original culture within the host culture* (the

[2] A total of 648 international students from 74 countries and areas responded to the survey. Results found that 22.6% of the participants were clinically depressed.

[3] Nota bene! A series of analyses found that students expressing religious beliefs, and those from collectivistically oriented regions were more likely to experience depression.

stereotypes of the latter regarding the original culture of the individual). According to Berry, there is no alternative to Acculturative stress than multiculturalism.

Therefore, I consider that the issue of acculturative stress is placed at the crossroads between Intercultural Psychology, Anthropology and Inter-cultural communication because this type of stress has a determined ethology, nurtured not only psychologically but also linguistically, semiotically, epistemologically and philosophically. In my view, the acculturative stress is generated by the failure of the individual who comes in contact with a new culture to elaborate hypotheses about the Other and to sense the hypotheses that the Other elaborates about him. And when he manages to *elaborate* such hypotheses, he cannot *test* them. This double inability is associated with uncertainty, both co-generating anxiety and stress.

The hypotheses that the individual fails to elaborate or test are not only psychological, but also linguistic, semiotic, philosophic and epistemological. The uncertainty of the stressed individual does not focus only on the psychical features of the other, his attitudes and intentions, as it happens when we interact within the same culture. In situations of interculturality, the uncertainly also involves the linguistic competence – his an the Other's: his capacity of uttering sentences intelligible for the Other and to understand the other's utterings as well as the Other's capacity of uttering phases intelligible for him[4].

In an academic lecture dedicated to intercultural communication, Constantin Cucoş seizes the multifactorial character of acculturative stress, linking it to a "cultural, linguistic, psychological misbalance": "How can we perceive and settle the possible cultural, linguistic, psychological misbalance? This remains an on-going issue to be solved. Together with others, of course. The dissolutions and axiological displacements may lead to stress and imbalance at individual and social level (Cucoş, 2011, p. 47).

The uncertainty also involves the *communicative competence*[5], which deals with a set of rules regarding various extra-linguistic aspects such as: knowing to manage problems related to the "access to the word"; knowing what to talk about in a certain situation; knowing to synchronise the mimics with our own utterings or with those of our interlocutor; knowing to handle the other's image; knowing to master the behaviours required by the approached genres of discourse. The communicative competence has an implicit character; it is acquired in and through interactions, in a *tacit learning* process. It is characterised by continuous change: following the acquired experience, the individual becomes more and more competent, in direct ratio to the multitude, the variety and the scope of his interactions with others. In case of interactions with individuals from a different culture, the individual acquires an *intercultural competence*: the communicative competence turns into intercultural competence!

In fact, an individual may have diverse communicative competences when it interacts with representatives of different communities. Similarly, this aspect applies when the

[4] Here I use the term linguistic competence in the meaning given by Chomsky: "The ability of the inhabitants of a language to produce and comprehend an unlimited number of utterances" that he calls *grammatical competence*. This is completed by the *pragmatic competence*, focused on the rules allowing a subject to interpret an utterance by reporting to a particular context.

[5] The notion of communicative competence was introduced by the Ethnography of communication and defined by D. H. Hymes as follows: "Knowing how to use your language in an adequate manger in a large number of different situations" (Hymes, 1972).

individual interacts with representatives of different cultures. When his communicative competence is displayed in interactions with *any* other culture, we may speak of transcultural competence which, in my view, is the culmination of intercultural education[6]. I propose as educational ideal of the global world the *multicultural man* as part of a new ideal of humanity.

Sound Communicational Behaviour by means of the "Third Culture"

It is here that the concepts of "universal communicator" (Gardner, 1962), "universal man" (Walsh, 1973) or "multicultural man (Adler, 1974) come into play. They refer to a person whose identity is founded on the *diversity and universality* of the cultural forms and of the human life conditions. Such a person is devoted to the conservation of the fundamental differences, while being willing to discover the essential similarities that enrich the interpersonal relations. According to Fred L. Casmir, the *multicultural man* "has the ability to suspend its cultural identity so as to create new forms of reality, based on the human diversity and on the unpredictability of human evolution" (Casmir, 1990, p. 295).

Albeit difficult, I believe we can achieve such a goal only by means of *interculturation* i.e. that set of processes through which individuals or groups belonging to two or more structures which claim different cultures or report to separate cultures (Clanet, 1993, p. 70, *apud* Cucoş, 2000, p. 10). According to this author, in the attempt to understand and come closer to *alterity*, an individual must take several steps:

i. The subject expresses in his specific code. When facing a new code, he translates it according to the already known data. The new code is assimilated in the old code.
ii. The subject realises, however, that his own cultural code approves to be unable to express data of the new reality. The subject enters the cultural code of another subject, appropriates the new code or the code shall appropriate the subject. This type of appropriation has different levels: institutional, relational, and intrapersonal and it can be constraining or freely chosen by the subject. The subject becomes another, operating with the new code (at a certain point, he can come back to the old code). The old code does not completely disappear. This rupture (definitive or temporary) may generate crises.
iii. The misbalance or the conflict generated by the presence of two different codes may lead to the search for mediation, the endeavour to create a symbol of union between the two codes. In this case, the subject creates a critical distance by advancing a discourse, placing himself in the position of researcher of cultural assembles. A relativization of the cultural codes he operation with may take place.
iv. The subject shall face the realities of the two cultural codes, being placed either in a code, or in the other or in another outside the first two. A sort of a third cultural space is thus created (a sort of meta-code or meta-culture) that borrows some elements of the two reference codes. The goal of an intercultural development could be the attempt to step out from culturo-centrism by creating an intermediary space between the two cultural codes.

This mechanism reminds us of the one discovered by Fred L. Casmir and his collaborators who speak of a *third culture*: although relying on different, sometimes opposed, perceptions and behaviours, the individuals belonging to two different cultures create, through their

[6] I have broadly tackled the concept of transcultural competence in another paper (Borţun, 2013).

interaction, a single framework for this interaction. As a result of the conjunction of the two cultures, a *third culture* comes into being, wider than the former ones and taken over by the both sides (Casmir, 1978).

Casmir calls the third culture a "situational subculture", within which the individuals in interaction can adjust their temporary behavior for as long are they pursue common aims. Within the common efforts of mutual adjustment, individuals *accumulate and experience of their common aspects*, which can later provide them with starting points for new interactions.

Subsequent researches coordinated by Fred L. Casmir confirmed and reconfirmed these observations on three levels of analysis: individual communication, organisational communication and media communication (Casmir, 1990). Within the third culture, the original ones can communicate better than in the case the third culture is missing. Thus, the third culture is not just a result of the fusion of two or more entities, but rather the product of their mutual "harmonizing" and becoming the components of a coherent whole. That is why the individual study of the original cultures will not reveal the base rules of the communication within the third one. The third culture has its own, specific rules[7]. One of the realities pertaining to the third culture is the *fading up to evanescence of the acculturative stress*, due to the disappearance of the conditions that generate and/or favour it.

Conclusions

The pessimism towards the possibility of an intercultural communication without *acculturative stress* could be justified only by the classical paradigm, where cultures are regarded in their objectivity, as exterior, immuable and out of the communicational context. But the *third culture* idea brings about a new paradigm, which constraints the participants to communication to take part in the fulfillment of certain common tasks, being forced to adapt their references mutually and progressively, in the process of communication. The flat and contemplative descriptionalism of "multiculturalism" is overcome by a new point of view in which the human subject (individual or collective) can build a new trans-cultural vision, a "common house" where communication can be efficient. In such a paradigm, none of the subjects is to elaborate a communicational code, so that one culture or another can impose its own communicational standards. This becomes a false problem! One of the main sources of *Acculturative stress* vanishes.

In the constraining situation of a "common task", the codes and standards appear by themselves, during the process of communication. The role of the specialists in communication (academicians, researchers or workers in social communication) is to facilitate the mutual adjustments of the cultures within the "common task" situation (Casmir), to keep a record of the progress and to make the participants aware of them. The willing assumption of the new standards is the starting point for new mutual adjustments – and so on,

[7] This characteristic of the third culture reminds us of the "laws of totality" of which Jean Piaget spoke in *Structuralism*: those laws which act at the level of a system but are not to be found at the level of the elements which comprise the system (Piaget, 1970). Through his personal contribution, the Swiss scholar re-formulated the *principle of totality* from the General Theory of Systems developed by Ludwig von Bertalanffy, in his famous *adagio*: „The whole is other than the sum of the parts" (Bertalanffy, 1969, p. 196). According to Casmir, the principle of totality applied to the third culture as well.

in a process where communication has been unblocked. Are we not living in an era where more and more cultures are brought in the "common task" situation? What is, for instance, the European Union? I think that in its current shape, based on economic criteria (which *split* rather than *unify*), the European Union does not offer enough "common tasks" in order to give birth to a new *Pan-European civic culture*, as a variety of the third culture. But, a European Federation could offer the political, economical, social and cultural framework necessary for the achievement of what Casmir called "the third culture" (see Gabriel Andreescu & Adrian Severin, 2001, pp. 3-42)

Under the virtual conditions of a European Federation, the "common tasks" will inevitably multiply, but their cultural imperatives would seem more and more obvious for the Europeans. Realizing them faster could be substantially achieved by social communication, standardized in the social engineering terms (such engineering already exists and it is called *Public Relations*).

From within the new paradigm, the questions are different – less theoretical and their answers are easier to be found:

1. In a growingly interdependent world, how do we define *competence in intercultural communication*?
2. Which are the *instruction methods* that need to be developed in order to achieve this competence?
3. How can *communication and collaboration* between researchers, practitioners and intercultural communication subjects be facilitated?
4. How can *collaboration* be enlarged, so it can incorporate new cultures?
5. What *research types* should be supported for their usefulness for other cultures?
6. What *institutions* should we design in order to be able to use the products of the research work – not merely communicational, but also communicative institutions?

These questions are not theoretical, but practical and immediate. They address researchers and schoolmasters, experts and councilors, politicians and us all, those involved more or less from the professional point of view to social communication in general, but especially to the intercultural one.

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THE PREPARATORY GRADE BETWEEN DESIRABILITY AND UNDESIRABILITY – ASCERTAINING TRIAL WITH PRACTICAL IMPLICATIONS

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Abstract: In the school year 2012-2013, the preparatory grade made its début in our country's educational system as a result of the enforcement of the National Education Act. The appropriateness of inserting the preparatory grade as a component of the compulsory education has given and still gives rise to epistemic disputes, so that the reactions are between desirability and undesirability, depending on the perception of each actor involved in this approach. I therefore deemed the investigation of the perception of the faculty members directly involved in the specific process of the preparatory grade to be necessary.

Our trial included as many as 151 respondents, faculty members from Bistriţa-Năsăud county teaching at the preparatory grade during the 2013-2014 school year. We deem this sample to be representative for our county, because approximately 85 % of the faculty members, both from the urban environment and from the rural one, were questioned.

The research methodology supposed a questionnaire, which had questions pertaining to :

- *the age, the didactic level and the deriving environment ;*
- *the appropriateness of implementing the preparatory grade at the level of the elementary education starting with school year 2012-2013 ;*
- *the extent to which the preparatory grade curriculum is adequate to the age specificity ;*
- *the enunciation of three propositions for the improvement of the preparatory grade curriculum ;*
- *the enumeration of the specific elements of a minimal didactic logistics needed for the optimal operation of the preparatory grade and the enunciation of the real logistics existing in school ;*
- *the grasping of the desirable and undesirable manifestations specific to the preparatory grade pupils and the identification of the possible causes.*

After interpreting the results obtained we may assert that it is possible to improve all the problems linked to the organisation, the implementation and the normal insertion of the preparatory grade, by the joint action of all the decision-making factors, together with the parents and the faculty members, while taking into acount the 6-year old psychological specificity and the fact that this age represents a period of transition, of changes from several viewppoints : cognitive, emotional and social.

The curriculum elaborators and the faculty members must focus on the creation of a new architecture of the Curriculum integrated on interdisciplinary, pluri-disciplinary, multi-discipli-nary and transdisciplinary levels, organised within the perimeter of certain integrating epistemic cores focused on the development of the key skills, so that the child could become aware of the applicability of what he is taught in school in real specific instances and he may be capable of cross-curriculum-type approaches.

Keywords : preparatory grade, integrated curriculum, key skills, cross-curriculum, didactic logistics.

Introducere

Implementarea clasei pregătitoare în sistemul de învăţământ românesc, prin punerea în aplicare a Legii Educaţiei Naţionale (LEN) care, conform Articolul 23(1,b), precizează faptul că învăţământul primar „*cuprinde clasa pregătitoare şi clasele I-IV*", iar articolul 29, reglementează organizarea, precum şi vârsta copiilor care pot frecventa clasa pregătitoare: „*(1) Învăţământul primar se organizează şi funcţionează, de regulă, cu program de dimineaţă. (2) În clasa pregătitoare sunt înscrişi copiii care au împlinit vârsta de 6 ani până*

la data începerii anului şcolar. La solicitarea scrisă a părinţilor, a tutorilor sau a susţinătorilor legali, pot fi înscrişi în clasa pregătitoare şi copiii care împlinesc vârsta de 6 ani până la sfârşitul anului calendaristic, dacă dezvoltarea lor psihosomatică este corespunzătoare. (3) În clasa pregătitoare din învăţământul special sunt înscrişi copii cu cerinţe educaţionale speciale, care împlinesc vârsta de 8 ani până la data începerii anului şcolar. La solicitarea scrisă a părinţilor, a tutorilor legali sau a susţinătorilor legali, pot fi înscrişi în clasa pregătitoare şi copii cu cerinţe educaţionale speciale cu vârste cuprinse între 6 şi 8 ani la data începerii anului şcolar" , a provocat discuţii şi dezbateri legate de oportunitatea sau inoportunitatea introducerii acestei noi trepte de şcolarizare, de avantajele şi limitele atribuite în primul rând elevilor, dar şi cadrelor didactice, părinţilor şi comunităţii locale responsabile de instituţiile de învăţământ, de alocarea şi pregătirea resurselor umane şi logisticii necesare punerii în aplicare a normelor metodologice specifice clasei pregătitoare.

Specificitatea legislativă şi curriculară a clasei pregătitoare

Tot în LEN, la art. 66, alin. (5), regăsim specificaţii legate de modul în care pot fi folosite orele alocate disciplinelor şcolare: *„programa şcolară acoperă 75% din orele de predare şi evaluare, lăsând la dispoziţia cadrului didactic 25% din timpul alocat disciplinei/ domeniului de studiu respectiv. În funcţie de caracteristicile elevilor şi de strategia şcolii din care face parte, profesorul decide dacă procentul de 25% din timpul alocat disciplinei/domeniului de studiu este folosit pentru învăţare remedială, în cazul copiilor cu probleme speciale, pentru consolidarea cunoştinţelor sau pentru stimularea elevilor capabili de performanţe superioare, conform unor planuri individuale de învăţare elaborate pentru fiecare elev"*. Astfel, fiecare cadru didactic are la dispoziţie 25% din totalul orelor alocate fiecărei discipline, ore care pot fi folosite pentru activităţi de remediere/consolidare/stimulare, ţinând cont de particularităţile specifice fiecărei clase.

Prin OMEN 3418/2013 au fost aprobate programele adaptate în funcţie de noutăţile apărute în Planul-cadru pentru învăţământul primar aprobat prin OMEN 3371/2013, astfel că, toate competenţele şi conţinuturile au caracter obligatoriu şi disciplinele din trunchiul comun au alocat un număr fix de ore.

Curriculumul specific acestei clase este invocat în articolul 68.(4): „*Curriculumul pentru clasele pregătitoare urmăreşte dezvoltarea fizică, socioemoţională, cognitivă, a limbajului şi comunicării, precum şi dezvoltarea capacităţilor şi a atitudinilor în învăţare, asigurând totodată punţile către dezvoltarea celor 8 competenţe-cheie*", stabilite în cadrul Programului Comisiei Europene *„Education & Training 2010"*, grupul de lucru *„Basic Skills Entrepreneurship and Foreign Languages"*.

Definiţia competenţelor-cheie, în accepţiunea specialiştilor Comisiei Europene, este următoarea: *Competenţele-cheie reprezintă un pachet transferabil şi multifuncţional de cunoştinţe, deprinderi/abilităţi şi atitudini de care au nevoie toţi indivizii pentru împlinirea şi dezvoltarea personală, pentru incluziune socială şi inserţie profesională. Acestea trebuie dezvoltate până la finalizarea educaţiei obligatorii şi trebuie să acţioneze ca un fundament pentru învăţarea în continuare, ca parte a învăţării pe parcursul întregii vieţi*.

Cele opt competenţe-cheie pe care trebuie să se concentreze sistemele de învăţământ europene sunt:

- *comunicarea în limba maternă;*
- *comunicarea în limbi străine;*
- *alfabetizarea matematică şi competenţe de bază în ştiinţe şi tehnologii;*
- *competenţe ITC;*
- *a învăţa să înveţi;*
- *competenţe civice şi interpersonale;*
- *competenţe antreprenoriale; sensibilitatea la cultură*.

Reacţiile legate de oportunitatea sau inoportunitatea introducerii clasei pregătitoare sunt diferite, în funcţie de percepţia fiecărui actor implicat în acest demers. Astfel, susţinătorii clasei pregătitoare invocă următoarele argumente:

- ✓ în mediul rural foarte mulţi preşcolari nu frecventează grădiniţa, ajungând în clasa I cu un nivel de pregătire extrem de redus (formarea deprinderilor de bază lasă de dorit, nivel extrem de redus de cunoştinţe, socializarea secundară este şubrezită de conţinut etc);
- ✓ în mediul urban numărul de locuri din grădiniţele cu program prelungit este cu mult mai mic comparativ cu solicitările părinţilor, în această situaţie grupele sunt supradimensionate, de la 30 până la 40 de copii în grupă;
- ✓ la vârsta de 6 ani copiii sunt dezvoltaţi fizic, cognitiv şi emoţional pentru a face faţă cu succes şcolarităţii;
- ✓ în majoritatea ţărilor Uniunii Europene debutul şcolarităţii se realizează la 6 ani;
- ✓ introducerea clasei pregătitoare contribuie la reducerea absenteismului.

Argumentele susţinute de cei care sunt, fie împotriva introducerii clasei pregătitoare, fie pentru organizarea acesteia în cadrul grădiniţei sunt:

- ✓ cadrele didactice care predau la clasa pregătitoare nu sunt formate suficient şi nu există o abordare unitară în ceea ce priveşte punerea în practică a programelor specifice, fiecare cadru didactic urmează demersuri personalizate, în funcţie de pregătirea iniţială, în funcţie de experienţa proprie sau după bunul plac;
- ✓ unii dintre copiii de această vârstă au nevoie de supraveghere la toaletă şi în pauză;
- ✓ în multe şcoli spaţiul este improvizat, neadaptat specificului de vârstă, multe laboratoare fiind desfiinţate pentru a se amenaja săli pentru clasele pregătitoare;
- ✓ actuala programa prevede îmbinarea orelor de curs cu jocul, or acest lucru nu poate fi realizat în şcoli, unde nu există locuri de joacă special amenajate.

În vederea ameliorării tuturor problemelor legate de organizarea, implementarea şi introducerea în condiţii de normalitate a clasei pregătitoare trebuie ca toţi factorii de decizie, împreună cu părinţii şi cadrele didactice să-şi reconsidere atitudinea, ţinând cont de specificul pshologic al vârstei de 6 ani, perioadă de tranziţie, de schimbări pe multiple planuri: cognitiv, afectiv şi social.

Scopul studiului

Acest studiu a avut ca punct iniţial discuţiile formale şi informale purtate cu cadrele didactice care au fost şi sunt încadrate la clasa pregătitoare, dar şi dezbaterile şi provocările studenţilor specializării Pedagogia învăţământului primar şi preşcolar.

În contextul datelor teoretice prezentate mai sus, plecăm de la premisa conform căreia *implementarea clasei pregătitoare atrage după sine riscurile inerente oricărui început, fiind vorba de elementele de noutate, şi ineditul abordărilor metodologice şi a demersurilor curriculare specifice, astfel că există atitudini dezirabile şi indezirabile ale tuturor categoriilor de factori implicaţi în implementarea şi organizarea procesului didactic specific*.

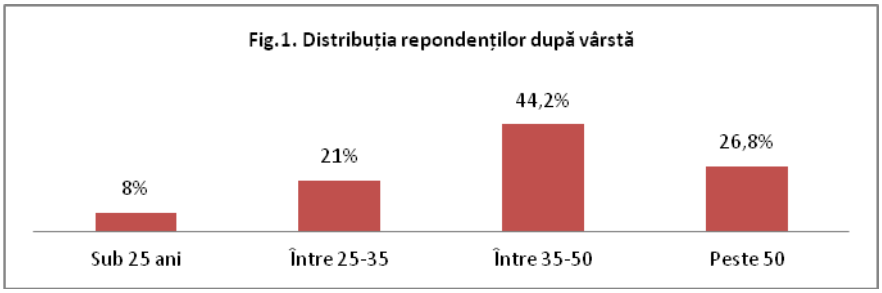
Metodologia şi rezultatele studiului

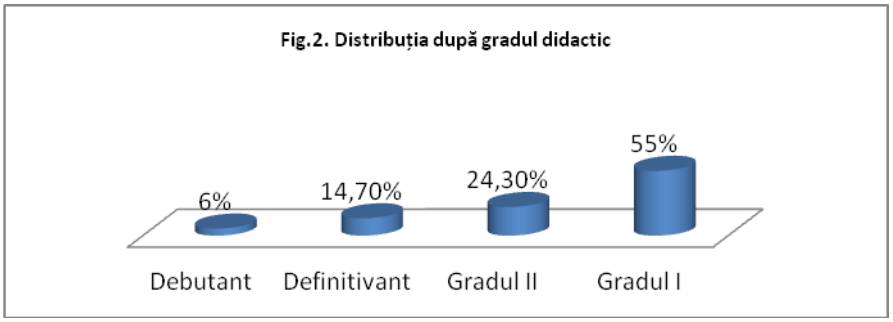
Ca metodă de cercetare am utilizat ancheta pe bază de chestionar, construit din itemi deschişi, închişi şi cu algere multiplă. Chestionarul a fost administrat unui eşantion format din 151 cadre didactice din judeţul Bistriţa-Năsăud, încadrate la clasa pregătitoare. Considerăm că eşantionul este reprezentativ la nivelul judeţului, deoarece au fost chestionate aproximativ 85% dintre cadrele didactice încadrate la clasa pregătitoare în anul şcolar 2013-2014, atât din mediul urban, cât şi din cel rural.

Chestionarul a cuprins întrebări referitoare la:

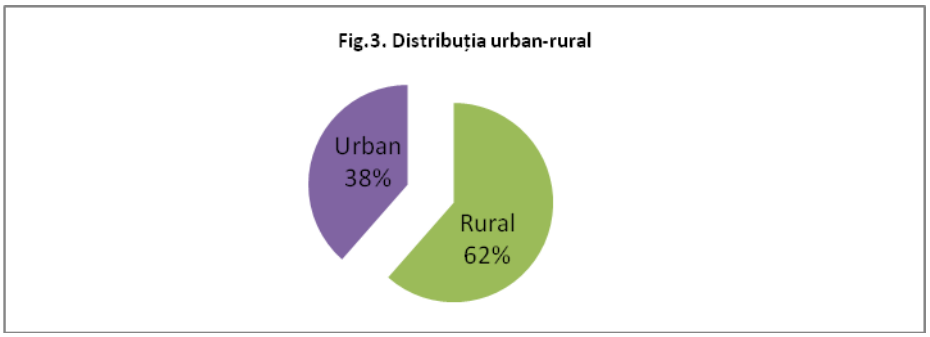
- *vârsta, gradul didactic şi mediul de proveniență;*
- *oportunitatea implementării clasei pregătitoare, începând cu anul şcolar 2012-2013 la nivelul învățământului primar;*
- *măsura în care este adecvat curiculumulul pentru clasa pregătitoare la specificul vârstei;*
- *enunţarea a trei propuneri pentru ameliorarea curriculumului pentru clasa pregătitoare;*
- *precizarea unor elemente specifice unei logistici didactice minime necesare funcţionării optime a clasei pregătitoare şi enunţarea logisticii reale existentă în şcoală;*

Ne-am propus să identificăm experienţa didactică şi distribuţia opiniei respondenţilor pe categorii de vârstă. Interpretarea datelor obţinute se reflectă în figurile 1 şi 2:

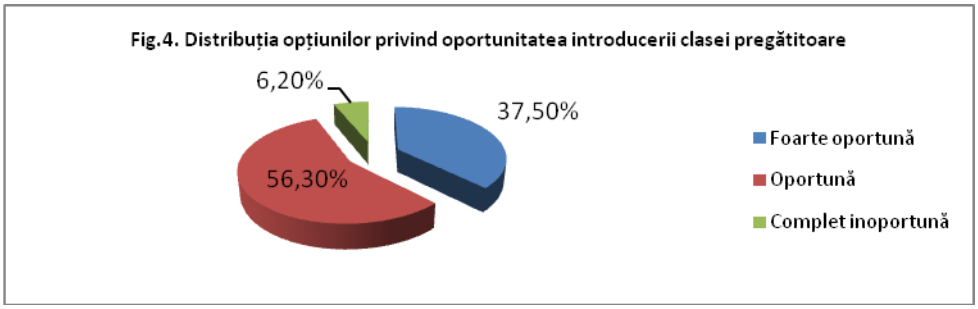




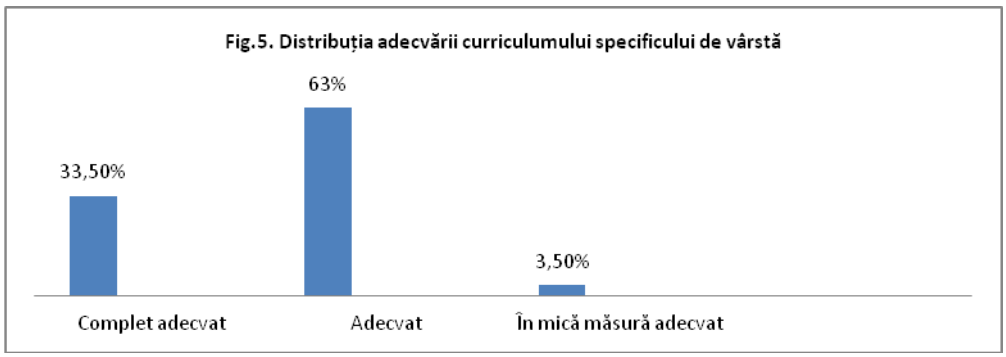
Având în vedere configuraţia geografică a judeţului Bistriţa-Năsăud, mai puţin urbanizată, majoritatea repondenţilor provine din mediul mediul rural (61%), în timp ce din mediul urban, provin 39% dintre repondenţi(fig.3).



Privitor la introducerea clasei pregătitoare în sistemul de învîţământ din România, am sondat percepţia respondenţilor faţă de oportunitatea sau inoportunitatea acestei decizii, rezultatele obţinute sunt configurate conform fig. 4:



Deoarece una dintre componentele vulnerabile ale învăţământului românesc o reprezintă curriculumul, am introdus în chestionar un item prin care am solicitat ca respondenţii să-şi exprime opinia faţă de adecvarea curriculumului clasei pregătitoare la particularităţile psihopedagogice specifice vârstei de 6 ani (Fig. 5):



În ceea ce priveşte logistica necesară funcţionării optime a activităţii didactice la clasa pregătitoare, cadrele didactice chestionate au optat din lista celor date pentru următoarele elemente, în ordinea preferinţelor:

- spaţii destinate activităţilor ludice şi de relaxare;
- existenţa mijloacelor de învăţământ specifice nivelului de vârstă 6, 7 ani;
- mobilier specific vârstei de 6 ani;
- prezenţa în unitatea şcolară a unui profesor logoped;
- prezenţa în unitatea şcolară a unui profesor consilier;
- prezenţa în unitatea şcolară a unui profesor de sprijin.

Prin intermediul următorului item, am dorit a cunoaşte situaţia reală din şcoli şi logistica de care acestea dispun. Astfel, s-a constatat că în mediul urban, toate şcolile la care sunt încadrate cadrele didactice care predau la clasa pregătitoare beneficiază de logistica necesară şi anume: resurse materiale care presupun spaţii destinate activităţilor ludice şi de relaxare, mobilier specific vârstei de 6 ani, existenţa mijloacelor de învăţământ necesare, iar resursele umane de care dispun se referă la profesori pentru învăţământul primar, profesor logoped, profesor consilier şi profesor de sprijin.

În mediul rural, situaţie se modifică, în sensul că sunt puse la dispoziţia cadrelor didactice săli amenajate cu mobilier şi materiale didactice specifice, dar nu există profesori logopezi, itineraţi şi consilieri.

Pentru a veni în sprijinul ameliorării curriculumului specific clasei pregătitoare am solicitat respondenţilor să propună soluţii concrete în această direcţie. Astfel că, am sesizat următoarele sugestii:

- dotarea claselor cu materiale didactice, pe care elevii şi cadrele didactice să le utilizeze în mod eficient;
- identificarea problemelor concrete care apar în întocmirea documentelor la clasa pregătitoare;
- inoportunitatea scrierii cu litere de tipar;
- introducerea de manuale şcolare;
- propunerea unui curriculum descongestionat;
- adaptarea curriculumului la specificul predării în regim simultan;
- eliminarea unor teme din programa şcolară, cum ar fi exerciţiile de adunare şi scădere cu trecere peste ordin care ar trebui devansate în clasa I;
- diminuarea numărului de elevi din clasele pregătitoare;
- implicarea părinţilor în activitatea şcolară şi extraşcolară;
- softuri educaţionale de calitate şi acces la calculatoare şi internet pentru elevii din toate mediile;
- existenţa în sala de clasă a unor spaţii pentru relaxare;
- exercitarea rolurilor cadrului didactic: sprijin, mediere, facilitare a învăţării;
- la clasele cu predare în limba maternă, să nu fie introdusă limba străină.

Concluzii

Trebuie să precizăm faptul că studiul în sine prezintă o serie de limite date de:

- ✓ imposibilitatea generalizării rezultatelor obţinute la nivelul întregului sistem de educaţie din România, din cauza eşantionului restrâns, chiar dacă acesta este reprezentativ pentru judeţul Bistriţa–Năsăud;
- ✓ metodologia cercetării, deoarece metoda anchetei pe bază de chestionar oferă doar rezultate orientative;
- ✓ relativa disponibilitate a cursanţilor atunci când sunt solicitaţi să completeze chestionarul.

Cu toate acestea, suntem de părere că rezultatele obţinute în urma demersului nostru investigativ, pot fi luate în considerare de toţi cei implicaţi în mod direct sau indirect în aplicarea şi implementarea metodologiei specifice clasei pregătitoare.

Procesul de învăţământ specific clasei pregătitoare trebuie să considere şi să reconsidere faptul că elevul de 6 ani vine la şcoală cu achiziţii şi comportamente formate în medii total diferite, cu personalitatea şi universul său unic, specific vârstei, cu atitudini şi dispoziţii afective din cele mai diverse. Construcţia proceselor de predare, învăţare şi evaluare se realizează prin respectarea principiilor didactice, prin respectarea drepturilor copilului, prin stimularea învăţării pe baza unor activităţi şi strategii inovatoare, prin evidenţierea calităţilor şi a valorii fiecărui elev, în aşa fel încât, acesta să fie pregătit pentru dezvoltarea celor 8 competenţe-cheie transferabile şi transversale, aplicabile în situaţii reale de viaţă.

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*** OMECTS Nr. 3656 din 29. 03.2012- privind aprobarea programelor şcolare pentru clasa pregătitoare din învăţământul primar.

COMMUNICATING IN GLOBALIZED SPACES

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Abstract: The evolution of communication process brings into attention a concept which allows polyvalent analyses in multicultural spaces- the communicational culture. This concept makes possible the decipherment of the relations between ethos, logos and pathos, containing the exchange of information obtained from a message in a context which liberates the communicational process from national barriers. The communicational culture is a result of globalization/ internationalization process, preparing social performers for new axiological coordinates by the internalization of the economies and cultures. At a golbal level, it is noticed the appearance of new moral standards, whose communicational performers need to cross by the national cultural spaces. The communication obtains a bivalent nature, being an instrument of the individual's emancipation, but in the same time, a way of controlling the economic and political authorities by the constraint of certain behaviour models and of certain social representation.

Keywords: communicational culture, ethos, pathos, logos, globalization/ internationalization.

L'apparition et le développement de la pensée communicationnelle a été possible par l'affranchissement des frontières entre les disciplines scientifiques et comme effet de modifications survenues dans la vie politique et dans les pratiques des agents sociaux. La pensée communicationnelle demande des efforts théorétiques pour sa consolidation car elle inscrit dans son contenu les modifications qui ont lieu dans le monde contemporain. La communication occupe une place importante dans les réorganisations à l'échelle mondiale étant l'acteur principal dans le processus des internationalisations des cultures et des économies.

Une réalité naît devant nous, c'est la globalisation qui unifie et divise des professions, des professions, des marches, des destinées. En même temps que ce phénomène tellement étrange, apparaît un moyen qui encourage son activité – *la culture communicationnelle.*

La globalisation ne signifie pas uniformisation, mais au contraire elle met en lumière des personnalités, des idées actuelles, des horizons internationaux. Les arguments qui viennent à l'appui de cette assertion pourraient donner lieu à des questions comme: comment peut-on identifier une personnalité unique, originale hors pair si elle n'est pas acceptée universellement ? Comment peut-on réévaluer un domaine culturel si son œuvre n'a pas été reconnue dans différents horizons culturels ?

L'éternel d'une valeur culturelle est révélé par son rapprochement, jusqu'à l'identification, avec ce qui est généralement humain, et qui dépasse l'individuel tout en gardant le symbole -artistique, scientifique, technologique. Les créations culturelles sont désacralisées par le quotidien, devenant ainsi des faits de civilisation qui donnent naissance à de nouvelles façons de vivre. Une preuve dans ce sens serait ces conférences internationales, ces sessions mondiales qui permettent aux idées d'être exprimées librement, au-delà de toute frontière communicationnelle.

Les espaces communautaires rassemblent des valeurs culturelles, qui semblent transmettre une information entropique. Ces valeurs vont harmoniser la vie sociale, en la plaçant dans une nouvelle géographie culturelle, à l'intérieur de laquelle les espaces nationaux

se voient effacer les frontières. Les interférences culturelles deviennent des faits actuels, l'altérité offrant ainsi une puissance aux espaces multiculturels.

Pour commencer, nous allons porter notre attention sur une valeur culturelle symbolique de l'espace roumain :

La parole n'est qu'un instrument pour exprimer une pensée, un signe que quelqu'un fait pour éveiller dans la tête identique de quelqu'un d'autre la même idée, et lorsqu'on est âpres, ce n'est pas les paroles qui sont âpres, mais la vérité que l'on veut dire. Si la personnalité du poète Mihai Eminescu représente un symbole pour la culture roumaine, le contenu informationnel de son message peut être rendu actuel dans n'importe quel espace culturel. C'est un message universel qui maintient le lien avec l'ethos roumain.

Tout moment historique a besoin d'un dialogue avec la tradition, avec son patrimoine de valeurs. L'histoire de toute culture survit par une continuelle réinterprétation de soi-même, une réécriture des thèmes majeurs fonction des contexte qu'elle parcourt. D'ici, le besoin d'interpréter de nouveau les valeurs nationales, chaque fois qu'apparaît une étape transitoire qui marque une nouvelle façon de comprendre et d'interpréter le monde. La nouvelle façon de penser fait recourt à de nouvelles coordonnées qui rétablissent le patrimoine national, en esquissant les frontières d'une identité culturelle.

Une fois l'identité récupérée, on peut communiquer avec d'autres cultures. Autrement dit, tout en se reconnaissant, on peut communiquer avec les autres cultures et on peut entrer dans le circuit des valeurs universelles. La communication représente l'identité d'un espace culturel mais aussi la possibilité d'entrer en relation avec les autres espaces culturels. Elle est à la fois unicité et altérité, c'est l'expression d'une subjectivité mais aussi une question d'intersubjectivité.

Si dans l'Antiquité, il y avait des valeurs fondamentales- Le Juste, Le Beau, Le Vrai qui coordonnaient toute action humaine, aujourd'hui plus que jamais, on veut connaître ces valeurs par l'intermédiaire desquelles on articule notre vie politique et sociale, tout en définissant notre existence à côté d'autres présences culturelles. La dimension interactionnelle de la communication synchronise le monde avec *le pouls de l'événement planétaire.* Un tel processus réside de la structure de toute culture qui lie des dialogues permanents avec d'autres cultures, l'élément national ne pouvant avoir d'identité que sur le fonds de l'élément international.

La culture thésaurise et accumule des valeurs, retient ce qui est durable dans le plan spirituel, tout en dépassant les limites de l'espace et tout en défiant le temps. Voilà la raison pour laquelle les valeurs culturelles représentatives pour une époque et qui sont une façon de comprendre le monde, acquièrent de la stabilité et anime l'espace d'une communauté. Ces valeurs manifestent leur pouvoir par l'influence qu'elles ont sur les façons de penser et de chérir de toutes les situations existentielles. *Les valeurs sociales sont des produits de l'esprit* et le fait culturel suppose *la valeur culturelle*. Les valeurs culturelles sont des valeurs inscrites dans l'aire de la civilisation, *parce que la vie acquiert de la valeur par la réalisation des œuvres*.

En dépit de tout cela, les valeurs ne sont pas absolues, mais elles sont rapportées aux contextes culturels, tout en modelant l'esprit des contemporains et tout en éveillant l'intérêt pour d'autres cultures. L'époque moderne a intensifié la communication sociale des valeurs et

la communication entre les cultures. Les interférences culturelles sont devenues des réalités, soutenues par le développement des moyens médias. Voilà pourquoi les études culturelles se déploient d'une façon *transdisciplinaire*, afin de théoriser la variété complexe des formes sous lesquelles se manifestent les trois actants principaux de la communication: les médias, la culture et le processus de communication.

Le phénomène de la globalisation auquel on est pleinement témoins, attire un intérêt accentué pour la circulation des valeurs culturelles. Ce phénomène accentue le caractère irréversible du temps par l'accumulation de la direction de propagation des valeurs: le passé – le présent – l'avenir. On préserve le passé pour pouvoir vivre dans le présent et pour envisager l'avenir, à côté d'autres identités dont le passé a influencé leur présent. L'unité entre le passé et le présent est ressentie par un nouveau concept, la culture communicationnelle.

Dans l'ouvrage *La culture média*, Douglas Kellner appréciait: *les médias, étroitement liés au pouvoir, ont colonisé la culture. La culture ne peut être que communicationnelle*

L'analyse de la culture communicationnelle attire l'attention sur un autre concept qui accompagne le processus de la communication en masse – *la pensée communicationnelle.* Cette nouvelle construction théorique, analysée par Bernard Miege dans *l'ouvrage La pensée communicationnelle*, résultat du processus de la globalisation mais aussi *le plus fort ennemi de celle-ci*, il préserve la nostalgie de l'appartenance à un certain ethos, avec tous les éléments d'identité communautaire. A ce propos, Miege définit la pensée communicationnelle comme *étant attentive aux changements survenus dans la politique des états et dans les pratiques des actants sociaux, profondément évaluative dans le temps et variable d'un pays à l'autre- plus rattachée aux préoccupations immédiates applicables aux Etats Unis et généralement plus critique dans l'Europe Occidentale, au moins à ses débuts*.

Le concept de pensée communicationnelle requiert des fondements de la partie de la connaissance scientifique et ne peut pas être séparé des transformations traversées par la société contemporaine. Voilà pourquoi la pensée communicationnelle apparaît et se manifeste une fois avec les interdépendances requises pour franchir les frontières des disciplines scientifiques, avec le besoin de l'intégration de nouveaux courants théoriques, auxquels on ajoute *les nouveautés* survenues dans la pratique de la vie sociale des pays développés: des stratégies publiques et privées, des idéaux et des attentes qui engendrent de nouvelles manifestations comportementales des actants sociaux. Dans ces conditions, la communication a une dimension bivalente, en étant à la fois instrument dans l'élargissement de l'accès à l'information ou à l'échange des messages et un moyen d'imposer et de généraliser des modèles par les relations publiques et culturelles généralisées.

L'information et la communication ne peuvent pas exister séparément! La communication ne peut se développer sans communication et l'information ne peut pas acquérir de la valeur si elle est isolée, en dehors du processus de communication. Les deux éléments fondamentaux du processus communicationnel, accompagnés de moyens modernes de communication, ont fondé *une société aux éléments extraordinairement enlacés*, à l'intérieur de laquelle ont lieu des phénomènes contradictoires- unification et fragmentation, continuité sur le fonds des identités distinctes. Grand nombre de *marchés fragmentaires, professionnels et privés* qui divisent les gens vont être consolidés sur le fonds de l'idéal de *consensus* auquel adhère la pensée communicationnelle. L'art de persuader inclut dans son

périmètre trois éléments essentiels qui influencent le contenu informationnel du message: le *logos* qui constitue la raison du message, l*'ethos* qui représente ce qui a été donné en amont, ce qu'on attend du discours et le *pathos* qui dévoile le fonds émotionnel de celui qui communique, son style à lui. L'influence sur le récepteur est exercée par l'interdépendance entre le pathos et le logos, entre le fonds émotionnel et la raison. L'ethos n'a rien à perdre de cette connexion; il se trouve au carrefour du collectif et de l'individuel, tout en entraînant le passage du communautaire au singulier, en réunissant les valeurs et en promouvant les idéaux.

Une autre dualité apparaît dans la vie internationale: on promeut soit les valeurs traditionnelles, soit les valeurs mondiales ou fédérales au nom de la modernité. Cette nouvelle réalité attribue à l'ethos un rôle important. L'ethos représente une certaine attente du message véhiculé dans le processus communicationnel et plus les valeurs ont un périmètre plus large de compréhension, plus on établit un lien entre les différences qui existent dans les espaces culturels. Les frontières deviennent flexibles et la communication englobe les cultures vers la réalisation des idéaux universaux. En même temps, les valeurs culturelles engendrent des identités communautaires à une manifestation autonome.

La culture média offre des images, des façons et des styles de vie à un fort effet d'influence sur le comportement humain. Dans la société contemporaine, l'identité devient mobile tant dans la relation individu et milieu social, que dans les relations avec les autres au fur et à mesure que les opportunités de vie changent. A l'époque moderne, la question de l'identité réside dans la façon dont on se construit, on se perçoit, on s'interprète, on se présente nous-mêmes à nous-mêmes et aux autres. Si la question de l'identité commence avec Parmenide, qui fait la distinction entre *Etre* et *Non-être*, aujourd'hui la culture communicationnelle démontre que l'altérité a été négligée et qu'on est dans une zone étrangère aux coordonnées qui nous harmoniseraient dans la poursuite des idéaux universaux. En même temps, notre vie de tous les jours ne peut être conjuguée qu'au pluriel.

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RESTRUCTURING NEWS MEDIA IN THE INFORMATION AGE

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Abstract: Recent research in the field indicates that news media industry has been facing major changes related to production, distribution and consumption, within the last decade mostly due to the digital era. Digital technology and social media are creating a real twist within media industry at large. Audiences, that once had access to different information only by consuming media, nowadays are in the position to have open access to free information on websites, online platforms, blogs, social media, email, newsletters and others. New ways of media production and new strategies for engaging audiences are necessary.
Almost 50% of Facebook users, aged between 19 and 29, in the US are getting news on their pages in spite of their clear intention, and they are also consuming online video news, according to studies. Advertising must as well reinvent itself in order to reach more and more consumers – "native advertising" that top media like The New York Times, The Washington Post or The Wall Street Journal is one relevant example.
For the beginning, the paper presents the general theoretical aspects related to media – an evolution of functions, specific formats, audiences and consumptions etc. Further, the article focuses on the most recent research on media – such as "The State of the News Media 2014" that is an annual report by the Pew Research Center's Journalism Project examining the landscape of American journalism. Also, the most relevant principles of journalism are mentioned as explained in the book titled "The Elements of Journalism", that is a relevant work on the practice and principles of journalism.

Keywords: news media, media industry, professional media practices, media consumption, Romanian media.

An Overview of Media Industry

Media industry at large is reinventing in order to respond to the challenges of the digital era. In 2011, the entire media industry watched Rupert Murdoch's Newscorporation historical media bet: *a gamble, a mix of high-contemporary technology and the best of traditional journalism, a $30 million investment targeting sophisticated media audience, a news carousel focusing on multimedia interactivity* (the iPad tablet): *The Daily*. The innovative media project defined how digital technologies have influenced the media industry and the consumers' behavior over time (Nistor, 2011, p. 91). One and a half year later, The Daily was closed, due to the reduced number of subscribers that was not providing the financial sustainability of the project.

Almost 50% of Facebook users, aged between 19 and 29, in the US are getting news on their pages in spite of their clear intention, and they are also consuming online video news, according to recent studies ("The State of the News Media 2014"that is an annual report by the Pew Research Center's Journalism Project examining the landscape of American journalism).

The Reuters Institute *Digital News Report 2013 – Tracking the Future of News* analyzes the growing number of ways of consuming news and of locations where consumers have access to news, alongside with the revolution caused by the mobile devices. When asked about the sources for accessing news, respondents indicated traditional news brands, but also referred to aggregators and social media and blogs in significant percentages (Nistor, 2013).

When describing professional media industry, the keyword is *convergence*, whereby the media are integrating, not only within the media and journalists' workplaces but also throughout the whole media ownership system with its vertical and horizontal structures (Terzis, 2009, p. 514).

Ignacio Ramonet in his volume "L'Explosion du journalism", while questioning the survival of print media, says that "planes do not replace boats" adding that indeed print media may be seen as dinosaurs, but they have been wandering on the planet for millions of years (Ramonet, 2011, p. 127). The author considers that the Internet will not replace print media, just like television did not replace radio, or just like cinema did not replace theater or opera, admitting that print media indeed is searching for ways to restructure itself in a communication era when access to information is wider than in any other time in the history. These changes are considered a true revolution by Ramonet who believes that journalists must learn to edit and produce their stories in new formats so that they can be distributed through social networks, blogs etc. So, the author concludes, media audiences will search for and consume double-quality information – both in terms of content and format, based on useful and credible information (Ramonet, 2011, p. 130).

Regarding the news media management in the digital age, there is the major strategic challenge both to identify and then build a digital business model and strategy which sustains itself (Graham; Greenhill, 2014). The two authors also consider that the newspapers' previous dominance was in terms of geography and of demography, while now they must focus on diversifying the value streams of their content.

Over the last few decades, these key areas of human existence have converged in and through our concurrent and continuous exposure to, use of and immersion in media, information and communication technologies, explains Mark Deuze in his article titled "Media Life" (Deuze, 2011). The author is citing the concept of *mediapolis* – a comprehensively mediated public space where media underpin and overarch the experiences and expressions of everyday life. Going further, Mark Deuze considers that this perspective on live lived *in*, rather than *with*, media could be the ontological benchmark for the 21st century media studies. "We are living a media life, and multi-tasking our media has become a regular feature of everyday life", according to Deuze. Information is reaching us in various ways – social accounts, search engines and others. The graphic below, indicated within a research of the Reuters Institute, identifies the main ways that media consumers are coming across news stories.

Most important gateways to news

	UK	Germany	Spain	Italy	France	Denmark	US	Urban Brazil	Japan
Brands	34%	32%	38%	35%	16%	55%	20%	47%	28%
Search	24%	40%	40%	49%	45%	30%	33%	44%	39%
Social	17%	50%	45%	38%	14%	22%	30%	60%	12%
Aggregators	17%	16%	17%	16%	12%	7%	26%	37%	43%

Q10: Thinking about how you FIND news online, which are the main ways that you come across news stories? Chose up to five.
Base: All markets UK (n=2078) US (n=2028) Spain (n=979) Japan (n=978) Italy (n=965) Germany (n=1062) France (n=973) Denmark (n=1007) Urban Brazil (n=985)

(Figure source: https://reutersinstitute.politics.ox.ac.uk accessed in 2014)

The State of the News Media 2014 is the eleventh edition of an annual report by the Pew Research Center's Journalism Project examining the landscape of American journalism (http://www.journalism.org/packages/state-of-the-news-media-2014/, accessed in 2014). After reading the report, the main conclusion would be that news media are more than ever before linked to the social media and to the mobile devices (tablets, smartphones etc). According to the cited research, half of Facebook users get news even though they did not go there looking for it. (the majority being aged between 18-to-29-year-old), and the percentage is similar for the area of online video.

The Nine Essential Principles of Journalism

In the summer edition of 2001 from the Nieman Reports from The Nieman Foundation for Journalism at Harvard University – "Essays about the Elements of Journalism", the nine essential principles of journalism established by Bill Kovach and Tom Rosenstiel are presented and commented. We will briefly mention the nine elements:

1. *"Journalism's first obligation is to the truth* – rather adding context and interpretation, press needs to concentrate on synthesis and verification;
2. *Journalism' first loyalty is to citizens* – a commitment to citizens is more than professional egoism; the allegiance to citizens is the meaning of the journalistic independence;
3. *The essence of journalism is a discipline of verification* – the discipline of verification is what separates journalism from entertainment, propaganda, art, fiction;
4. *Journalists must maintain an independence from those they cover*;
5. *Journalists must serve as an independent monitor of power* – in the next century, the press must watchdog not only government, but an expanding nonprofit world, a corporate world, and the expanding public debate that new technology is creating;
6. *Journalism must provide a forum for public criticism and comment*;
7. *Journalists must make the significant interesting and relevant* – storytelling and information are not contradictory;
8. *Journalists should keep the news in proportion and make it comprehensive* – journalism is our modern cartography; it creates a map for citizens to navigate society;
9. *Journalists have an obligation to personal conscience" (*Bill Kovach and Tom Rosenstiel in "The Elements of Journalism").

No matter what the technology, journalism will involve monitoring those in power; researching a topic; gathering information and identifying to consumers where it came from; examining critical documents and verifying what sources reveal Bob Giles considers in an article titled "Creating a Road Map for Journalism's Mission" (http://www.nieman.harvard.edu accessed 2014).

Michael Getler in his article "The News Has Become the News" published in the Nieman Reports, 2001 (http://www.nieman.harvard.edu accessed 2014), explains that editorial standards are under pressure – they are challenged by the increased tabloid-style, by the growing usage of previously unaccepted language on television and in print.

Roles and Dimensions of the "Next Journalism"

Over the time, scholarly literature has classified the functions and roles of media in many ways, but the main functions are considered to be the ones briefly described in the following lines.

1. Exercising its *function of information*, information is being distributed by media organizations to large numbers of citizens. The intensity of the media coverage usually determines the level of concern and reaction among targeted audiences. This explains the low impact that poorly publicized services or events have. The attention paid by the media can influence decisively the evolution of a subject. Coverage of any kind (negative or positive) is an essential condition that an event or a public person must meet to count in the public competition. In the long term, as demonstrated, ignorance is more disastrous than negative publicity. One natural consequence of this situation is that public actors are permanently trying to create interesting events so that they get intense media coverage.
2. The *function to entertain* – the most frequent reasons for consuming media content are *information and entertainment* - media participate in reducing daily stress by offering a show built with characters that are not necessarily part of the sphere of entertainment, but in all areas (political, sporting or other).
3. The media *function of compensation* – media eliminates frustrations, as it happens in of soap operas, where consumers transfer in virtual reality provided by a continuing TV program, thus compensating their own failure from the real life.
4. Other media functions refer to *education, social integration, culture, explanation, integration* etc.

How are the new news media responding to all these functions that media organizations have? Authors Levi Obijiofor and Folker Hanusch refer to the seven dimensions along which journalism cultures could be distinguished globally that had previously been identified by Hanitzsch. Further, we briefly list them (Obijiofor; Hanusch, 2011, p. 49):

1. *Interventionism* – which is the extent to which journalists believe they should intervene in the news process; there are both interventionist journalists that get involved in the news coverage, and detached journalists who act objectively;
2. *Power distance* – this refers to the position that one journalist has in regard to the power;
3. *Market orientation* – this refers to the main goal of producing the news (is it to serve the public interest or only to reach a large audience?);
4. *Objectivism* – this dimension refers to the degree to which journalists believe that an objective truth really exists;
5. *Empiricism* – it refers to aspects of how truth claims can be justified;
6. *Relativism* – it discusses the way individuals base their personal moral philosophies on universal ethical rules;
7. *Idealism* – this refers to the consequences of the responses to ethical dilemmas;

In a hypermedia environment characterized by a continuous overload of information, the role of media and the needs of consumers are changing accordingly.

In their book titled *"Blur: How to Know What's True in the Age of Information Overload"* authors Bill Kovach and Tom Rosenstiel established eight functions that the news consumers expect from "the next journalism" as the two authors are naming it; further we briefly refer to the these functions using the adapted version presented by The Nieman Reports (http://www.nieman.harvard.edu/reports/article/102533/Creating-a-Navigational-Guide-to-New-Media.aspx, accessed 2014).

1. *The authenticator role* – even if journalists are no longer seen as the only information provider, the press must help the media consumers to authenticate what facts are true and reliable. This process demands however a higher level of expertise from newsrooms. This authenticator role is a key element in the digital era when news organizations have no longer monopoly over information.
2. *Sense Maker* – journalists should put information into a larger context and link events, declarations, facts, so that media consumers can understand the meaning of the news.
3. *Investigator* – it is emphasized that journalists still need to function as public investigators;
4. *Witness Bearer* – that refers to the monitoring function of journalism
5. *Empowerer* – it refers to the mutual empowerment – journalists and citizens (sharing experience and knowledge).
6. *Smart Aggregator* – that should save people time and steer them to trusted sources.
7. *Forum Organizer* – media organizations may function as public squares where citizens can monitor different voices.
8. *Role Model* - The new press will inevitably serve as a role model for those news consumers that want to operate as citizen journalists.

Conclusions

News media industry has been seriously challenged by the dynamic changes imposed by the evolution of technology. Media managers and journalists are trying to identify solutions for being interesting enough for the more and more demanding consumers. In a hypermedia environment characterized by a continuous overload of information, the role of media and the needs of consumers are changing accordingly.

Citizen journalism is another important challenge, since there are numerous quick, comfortable and free ways to access information and share it with millions around the globe.

Therefore, media newsrooms must identify not only the proper content, but also the proper format, and distribution channel so that they can still reach the target audiences that are permanently exposed to information. In this turmoil, news industry must understand that the key element is to respect the fundamental principles of journalism (mentioned within this article) – this could be the ultimate rescue boat for the press in the complicated new age of communication.

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THE DYNAMICS OF IDENTITY BETWEEN DIFFERENT FORMS OF REALITY

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Abstract: The balance between surreal and real mental space has not yet been discovered in the cognitive sciences. It is definitely time for us to get used to the idea that mental space is not something impossible, unreal, but a different kind of reality. Moreover, the interdependance between the mind and the physical world cannot be dismissed as both phisics and philosophy have demonstrated that one cannot exist without the other.

Keywords: cyberspace, identity, virtual, reality, catfishing.

One might conclude that the distinction between mental and physical space, ergo, the difference between what we call the inner and outerworld is clear and cannot be changed. However, the connections between the two worlds is not defined by immuable truths.

The space of our personal identity is more likely to be perceived as a fictional world or a world parallel to the real one.

The innerworld is most often associated with fictional lands belonging to mythology, literature and, as of recent, the virtual culture.

The balance between surreal and real mental space has not yet been discovered in the cognitive sciences. It is definitely time for us to get used to the idea that mental space is not something impossible, unreal, but a different kind of reality. Moreover, the interdependance between the mind and the physical world cannot be dismissed as both phisics and philosophy have demonstrated that one cannot exist without the other.

The existance of virtual culture and of cyberspace [1] helps us undergo a necessary identity mutation. This virtual culture determined psichological mutations as well onto the individual looking for his own identity.

Virtual space has favoured the aparition of catfishing[2], a term which is defined as assuming another identity or projection into alterity in order to try and find oneself in a certain blueprint or, moreover, placing oneself within the realm of the unreal.

The concept of catfishing describes the person who is assuming a false identity on the Internet by using different social sites: Facebook[3], Twitter [4]or Instagram[5]. This is not something to be desired given the created profile.

[1] The term comes from the novel Neuromancer by William Gibson. In this novel, the idea of a direct link between the brain and computers is mentioned.

[2] A catfish is someone who assumes a false identity on the Internet using various platforms including but not limited to Facebook, Twitter, and Instagram. A catfish is often undesirable in comparison to thier profile, as an actual catfish would be to a premium "catch" fish like Alaskan salmon, după *www.urbandictionary.com*

[3] It is a network website created by Mark Zuckerberg in 2004 in order to offer the possibility of contacting close persons but also unknown people. Facebook is currently one of the most extensive networks on Earth. Users can login from anywhere as long as the have an internet connection by using a password which is given after filling ot a registration form. Facebook is part of the WEB 2.0 phenomena initially created by Harvard SUA. Facebook was originally just a campus network running on the closed circuit for these people alone. At the beginning updates could be checked over the email account but as of 2006 this changed as facebook went public. The network became very popular but also raised disapproving glances as it was forbidden in the Middle East. By means of this network certain protests within The Republic of Moldova and Iran were organized

Whether we are talking about revenge, lonelyness or boredom, a large number of internet predators finds various reasons to fraud their way onto the social network scene and in the hearts of unknowing victims.

By adopting a false identity, these persons make everyone believe they are someone else. Complex lifestories, accompanied by photos, a CV, friends or workplaces and personal experiences are forged in order to fool users.

The existence of this complex system was brought to light in 2010 by means of the documentary *Catfish* which brings to us the case of a young 28 year old man, Nev Sculman, who was in love with a young woman on Facebook and with her voice on the phone. It was ultimately discovered that behind this fabricated persona was Abby, a middle-aged woman with two children.

The construction of her hew identity was so complex that it even featured other social network elements such as Angela – Abby's mother, Vince- Angela's husband and Megan- Abby's sister.

At the end of the documentary, the truth about Abby is discovered but what is really interesting is the statement Nev gives to Vince: he said that when fishermen send the cod (fish) alive from North America to Asia, the fact that the fish is inactive makes its meat less tasty, soft. The fishermen have discovered that if you flace a catfish into the tank along with the cod, it becomes active and it's quality is preserved. Vince goes on to state that in eveyone's life there are certain people which keep us active, on our toes and thinking clearly. He seemes to be saying that Abby was one of these people.

This dissociative identity is mean to make up for an indiviual's inability to express himself in the world in which he is living. The actor assumes this new identity in order to have his innerself from his personal failures and adops an image which gives him safety, surrounded by imaginary friends while looknig for a family to provide a sense of fufillment.

Possible victims usually give a positive response in these situations but they also ask themselves: Why isn't it possible to ensure a satisfactory real existence? Why is it too good to be true?

If we take a look at this phenomena from the outside, we can see that people which are drawn into this catfish game are not at all reluctant, most likely because their lives until then has been dull. By means of social networks, the isolated inner being is palced into contact with the imaginary being.

When faced with each other, these two instances have nothing in common and the attempt to mix them is a temporary one which causes negative effects onto the person.

We need a fictional model inorder to understand our live, which is actually an incomplete story – said Paul Ricoeur[6], regarding the search for oneself by means of fiction.

[4] It stands for both the website created in 2006 which allows users to write and send messages of up to 140 characters by means of the Intenet as well as the company offering this social network service

[5] it is a social network site which allows users to share photos, videos, apply video filters and share information onto other social platforms. A distingtive trait is the square shaped photo resembling the Kodak Instamatic as well as the Polaroid. It was created by Kevin Systrom and Mike Krieger and launched in 2010. The site quickly became very popular and grew to have over 100 million users in 2012.

[6] Paul Ricoeur, *Soi-même comme un autre*, apud. Andreea Deciu, *Nostalgiile identității,* Edit. Dacia, Cluj-Napoca, 2001, p. 6.

According to Ricoeur, Alsdair MacIntyre and Daniel Dennet, the self is narrative gravitational center because ni the absence of a narration or in the case of it going into a crisis, the self falls victim to an identity breakdown[7]. This center is the abstract inner circle of the character and it holds all which is most important: values and experiences.

In her essay, *The nostalgia of the identity*, Andreea Deciu, uses Ricoeur's terms, namely the instance of the traveler, the castaway, of the entity which has set out, more or less willingly, to find its own center: the IDEM and IPSE identity.

By drawing an analysis based on the origins of the word, the French scholar establishes two types of identity: *idem* – designating *the same* and *ipse* – which does not live on expectations of lingering in time given the temporal aspect of existence (made of of physical and mental continuity).

The *ipse* identity is the one which tolerates and actually regenerates alterity whereas the *idem* side is a nostalgic one. Ipse consequently creates a new world, therefore it has a stimulating effect.

It is interesting from the point of view of the identity-*ipse* relationship as, for example, in the case of exiled writers, the problem of defining oneself is made by comparison to traditional values, historical values thus involving the temporal aspect but also by comparison to the status of the exiled, which involves the spatial aspect. *Someone who is exiled manifests two identities, one forced onto him by the world he lives in and one which he refuses to let go of.*[8]

Maintaining the linguistic identity intact is the same as fighting against a destabilizing identity. Insinuation in a foreign language involves a number of steps. Especially for a linguist, writing a journal in a foreign language is the same as freeing oneself from the *idem* and showing availability towards ipse even if this does not happen immediately. The owner of a threatened identity may be inclined to created an identity discourse, which can be quite camouflaged at times.

The ipse dimension of the persona is like a Russian doll: it can fit more elements inside, each having an identity at its nucleus and each identity is entitled to a different person which created a different reality around it[9]. If linguistic alterity is an accepted and assimilated aspect, then we still need to search for a favorable fictional context in order to define a new identity.

The question now is whether a special identity matrix for emigrants exists?! If it is accepted and shared, then it can be identified: As long as he jumps between past and present, the exiled person is a translator: *he travels constantly between two universes, trying to shape according to the terms of the other. The translation itself is a metaphor for the exile, because is is born within the realm of the analogy […] The exiled person is free from nostalgia the moment he leaves behind his duty as a translator accepting the bilingual existence as a dual perspective […] The universe where the bilingual self dwells has no center and within each of*

[7] *Ibidem*, p. 9.
[8] Andreea Deciu, *op. cit.*, p. 46
[9] *Ibidem*, p. 50.

us is an emigrant. Emigrants thus become, by definition, the protagonists of an artistic marginality .[10]

Such a writer makes his reader look for a certain identity within the discourse. The identity model can be found at the intersection between author-narrator-character.

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[10] *Ibidem*, pp. 57-58By borrowing the distinction histoire/dicourse from the french structuralists, Manfred Putz seeks to find the self by means of fiction, the relationship between the elements of the reality and the Ego, by discovering some likely forms of self definition in the essay *The identity fable. The american novel of the sixties*, translated by Irina Burlui, Institutul European, Iasi, 1995. A decisive characteristic of the new prose from that time seems to have been as follows: ‚the subject and themes become problems of the fictional character and corncers of the reader'
Narration about identity is a'recogniseable themed subgenre of american prose'of the sixties (page 15).

NATIONAL IDENTITY AND THE POWER OF WORDS USED BY MEDIA

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Abstract: In the era of globalization, the power of words is tremendous because they help us create, destroy or maintain relations.
By means of media, national identities can be built, developed, changed and even dismantled. Therefore, the dichotomy "us" vs. "them" is frequently encountered showing, on the one hand, a tight union with groups having similar purposes, beliefs, ideas and, on the other hand, an opposition with others that usually appear as weak, corrupt. National identity is an ongoing process of construction and deconstruction, which in most of the times is related to the concepts of "self" and "the other".
Mass media changed our lives and, through careful choice of words, not only that we get information about where, when, when, how an event occurred, but also national identity can acquire broader or narrower dimensions.

Keywords: mass media, national identity, words, self, other.

Language helps us describe images, feelings, express ourselves, playing a major part in our personal lives. Only through it, we can strengthen and worship our culture. Although it is different from person to person, region-to-region, on the whole, we can say that there are common elements for the ones belonging to the same nation.

"Language is a purely human and non-instinctive method of communicating ideas, emotions and desires by means of a system of voluntarily produced symbols." Sapir (1921:10)

It is closely connected to culture, helping us understand how people relate to all kinds of events, society/ progress changes. The system of concepts, images and ideas cannot have any impact upon human activity without language.

We should rather say that language is a reflection of the state of culture and allows its development, exerting a significant influence. Words and phrases are symbols of cultural attitudes and have the same kind of emotional appeal that is characteristic for other symbols.

It is the speakers' and writers' soul and its peculiarities reflect the true spirit of a nation. If we look back in history, we know that in hard times, war, famine, language connected people contributing to preserving their unity as nations. We should not forget how Latin was closely connected to the Roman culture, greatly contributing to the Roman superiority, which they were so proud of. Great orators used words to make more interesting speeches, to get the people's attention and influence them.

Skilful use of words requires training, effort, thinking, but the outcome is all that matters because it helps for better activities and relations.

We live in the era of globalisation that influences both our identity and culture and the attempt to preserve them is getting harder and harder. The lexis that we use gives us indications about the words that we preserve and the ones that we "temporarily"/ "permanently" borrow, in order to express certain concepts. We can consider that even people born and living in the same family have different preferences, ways of reacting with the common point being their cultural heritage.

However, living in society, interacting with others, coming from a different environment, identity can be altered, preserved or improved. It is the same with our (written, spoken) code of communication i.e. words.

We live in a world where national identity not only comprises traditional values, but also a lot of symbolic resources which appear in mass-media and their influences are not linear. This does not occur in the same way everywhere in the world. Despite the great technological advances, we cannot speak of just one nation. We are different and we usually define ourselves as opposed to other categories.

In point of media texts, the lack of techniques and the insufficient language proficiency can lead to misunderstandings, altering discourse. Once the cultural barrier is broken, it is harder to rebuild it or even impossible. Why to send a wrong message to the beneficiaries, if this way people distrust us in further actions? When a person receives a material, he will perceive it based on his cultural awareness. Therefore, he can simply understand/ misunderstand it, issue opinions (agree, disagree).

The emergence of printing for the first time in the 8th century in China and Japan under the name of "xylography" cannot be overlooked for the purposes of the present paper. It was a sculptured piece of wood and its characters represented an entire page. This kind of graphical representation helped storing information for longer periods of time. Unlike oral communication, writing has a tendency towards fixed patterns. For centuries, it was forbidden to print books being considered by many as sins. When newspapers appeared in the 17th century, they brought along a lot of anxiety, being considered harmful. Some people were afraid they will bring to light things which should be kept secret or others thought they were trivial.

Leaving apart the skepticism that accompanied them, which after all is a common characteristic for any new product on the market, they greatly contributed to shaping public opinion. All of us know that there have been clandestine newspapers trying to spread ideologies, facing hardships from authorities. By means of the information which is displayed, the oppressed groups of people can find useful resources to oppose hegemonic strategies and define themselves.

According to Antonio Gramsci (1971), when we discuss about hegemony, the dominant class tries to impose upon the others, influencing life, principles unconsciously, by means of its institutions.

Moreover, hegemony is "framing [of] all competing definitions of reality within [the dominant class's] range, bringing all alternatives within their horizons of thought. [The dominant class] sets the limits -mental and structural- within which subordinate classes 'live' and make sense of their subordination in such a way as to sustain the dominance of those ruling over them." Hall (1977: 333)

Hegemony involves an ongoing process of reassuring the power relations because not only do they need to be gained, but also to be preserved. Living in the era of rapid transformations, the power relations are constantly changing which make the hegemony more difficult to be maintained.

Mass media crosses the boundaries of race, culture, gender when it spreads information, promoting or excluding ideas contributing to creating common opinions. On the

other hand, it does not affect individuals directly, but their culture or level of knowledge. TV, radio, newspapers had moments of glory and some of them still have. The percentage of people reading books has decreased and campaigns have taken place in our country selling newspapers with books trying to make people read as much as before.

The notion of culture comprises a set of spiritual, moral, artistic values and beliefs belonging to a society. It defines national identity and it contributes to a person's freedom (of choice, of thought).

"A national culture is a discourse, a way to construct meanings which influence and organize both our actions and our perceptions of ourselves. National cultures construct identities by creating meanings of 'the nation', with which we can identify; these are contained in stories that are told about the nation, in memories which link its present to its past and in the perceptions of it that are constructed." Hall (1993: 292, 293)

A world without culture is doomed to disappear. In the era of globalisation, culture helps us maintain our identity, our language. Written communication is a key element of culture. They cannot be regarded separately. Unfortunately, the material side of life influences both of them. We communicate to inform others as well as for making a living. Communication should be more than that. It should be something that feeds our souls in the eagerness for information. Media products are both parts of daily life and key elements of culture.

We are no longer in the century when paperboys run on the street and shout the headlines of newspapers or magazines. We get a lot of knowledge from online sources because we need it in order to take decisions and issue opinions. In today's world, it is common for people, along with their daily coffee to read news, watch TV, thus getting important information, which can help them in their activities.

One of the effects of globalization is that it enables, due to the technological advances, to share information and knowledge. By means of the media, we find out what happens both nationally and internationally and we tend to define or frame our national identity. The way in which a society refers to another one can be influenced by the already existing representations of "the other".

"Representations sometimes call out identities into question. We struggle over them because they matter- and these are contests from which serious consequences can flow. They define what is 'normal', who belongs-and therefore, who is excluded." Hall (1997: 10)

By means of representations, we can refer and understand ourselves and "the others". People have the tendency to make associations between difference and sameness, between individuals, things, concepts and they do that from very early ages, categorizing light to dark, black to white. This tendency is done by mental representations and through choice of words i.e. the language used.

Some ideological patterns are presented and amplified by the media because they can gain importance due to the increased social impact. Thus, certain symbols, persons, ideas get the people's attention, overemphasizing the role of some categories and diminishing others.

If we consider the discursive theory, the way we think, write, talk about a subject reflects the way we are (Foucault, 1972, Hall, 1997) and it also links to the power relations between "us" and "them".

According to Fairclough (1992: 64), discourse contributes to the construction of "what are variously referred to as 'social identities' and 'subject positions' for social 'subjects and types of self'"; it can "help construct social relationships between people" and "it contributes to the construction of systems of knowledge and belief".

The analysis of the language use cannot be separated from its functions in human life. Critical Discourse Analysis (CDA) analyses any kind of semiotic material and it opens the path for enabling an interdisciplinary dialogue between linguistics, semiotics and disciplines focused on theorizing social changes.

"CDA sees discourse- language use in speech and writing- as a form of 'social practice'. Describing discourse as social practice implies a dialectical relationship between a discursive event and the situation(s), institutions and social structure(s) which frame it. A dialectical relationship is a two-way relationship: the discursive event is shaped by situations, institutions and social structures, but it also shapes them." (Fairclough and Wodak, 1997:55).

Thus, discourse contributes to the social practice and it is also created by it. It can help in building, developing, changing and dismantling national identities. However, when analyzing texts, we should consider them within the historical context, because they are not just imbedded in one culture or ideology. For proper text interpretation and correct understanding of the power relations, we should consider the linguistic character of social and cultural processes.

"Language is the medium of consciousness for a reality, its forms of consciousness externalized. Linguistics, then, is an exceptionally subtle instrument for the analysis of consciousness and its ideological bases, the true shapes of invisible and bodiless thought. It is, therefore, a branch of psychology for which social fact is primary. Without immediate and direct relations to the social context, the forms and functions of language are not fully explicable." (Kress and Hodge, 1993: 14)

By means of the personal deixis, we can categorize people; we can understand the relationships between them. Careful choice of the right pronoun should be considered because it reflects social status of an individual or groups of people in relation to "others". The uses of the personal pronouns in the media can function as tools for persuasion purposes.

"(...) People create categories in order to understand both the physical universe outside themselves and the meaning of being human, belonging to a group (...) The making of categories is a creative and synthesizing act that allows us to give meaning to our world and definition to the things within it- but is always, to some degree, arbitrary and culturally grounded." Lakoff (1990: 179)

Categorizing helps in shaping attitudes and it influences the behavior. The dichotomy "us" vs. "them" shows, on the one hand, a tight union, with groups having the same purposes, causes and, on the other hand, the opposition to other concepts, ideas and beliefs.

"The other" appears as corrupt, weak, whereas the image of the "self" is built on what it is not, as opposed to the former category. Self-knowledge is accomplished based on deconstruction of "the other", representing its alter ego. No category is complete because inside each of them there are cultural, linguistic and religious differences.

"Since every search for identity includes differentiating oneself from what one is not, identity politics is always and necessarily a politics of the creation of difference (...) What is

shocking about these developments is not the inevitable dialectic of identity/ difference that they display but rather the atavistic belief that identities can be maintained and secured only by eliminating difference and otherness." Seyla Benhabib (1996: 3,4)

Not always do the media provide an objective view because there are certain stereotypes as referred to "the other". On the one side, there is a group worth of appreciation, developed, superior as opposed to another one from a lower level, sometimes even primitive. This kind of approach leads to denying or humiliating "the other", carrying pejorative connotations.

Understanding "the self" by comparing it to "the other" requires a process of interpretation which is always coupled with aspects from history that left significant traces. Alterity is thus constructed through asymmetrical pairs, usually emphasizing the superiority of "the self", which is depicted as flexible, adjustable. According to Giddens (1991: 33), "the altered self has to be explored and constructed as part of a reflexive process of connecting personal and social change."

Therefore, national identity is continuously transformed due to the fluctuating realities and contexts, even power relations having both an ongoing and a dynamic character.

Actions are usually taken based on opinions about "the other", finding legitimate or illegitimate, approved or rejected justifications. Alliances are made based on these similarities or differences establishing the limits as to whom to include as a member and whom to leave out as "the other".

"Moreover, given the nature of political polarization in the political process, we may further expect the typical positive evaluation of US and OUR actions in positive terms and of THEM and THEIR actions in negative terms." (Van Dijk, 1997: 28)

Media spreads information which comes most of the times in agreement with the ideologies of the dominant class. For instance, before the demonstrations which were grouped under the term "Arab Spring" and that took place in Syria, Libya, Egypt, Tunisia, the oppressive regimes had, to some extent, control on what was broadcast on TV or published in newspapers and also restricted the people's access to information. If we think how the Arab Spring began, we can conclude that the domination of the political regimes did not last much, because, by means of social networks, people managed to gather themselves, protest and contribute to changing political leaders.

During the demonstrations people died, sacrificed their lives, believing their identities would be protected. Their reasons for doing so were connected to the social circumstances and to the material inequities.

A dictum like "we are who we are" cannot be fully understood without some references to the societies that people live in, as well as connections to the others not living within the same social context. The power relations between "us" and "them" can change when we speak about the actors involved. In crisis situations, each category considers itself better than the other and tries to gain control.

Sometimes leaders decide to mention the word "identity" in their speeches trying to get closer to the people and give them the feeling that there are not two opposite sides and that all the people are equally important for preserving the best interests of the country.

In January, 2014, President Omar al-Bashir announced in a speech a plan for reform "to stop the war and bring peace, free political society, fight against poverty and revitalize national identity."[1]

In February 2011, President Nicholas Sarkozy declared: "The truth is that in all our democracies we have been too preoccupied with the identity of those who arrived and not enough with the identity of the country that welcomed them."[2]

Language helps in expressing "the self" as well as building and maintaining a relation with "the other". By means of person deixis, alliances can be made and ideologies can be expressed. This is also frequent in political speeches because leaders try to show their determination and involvement, enabling the readers/ viewers to relate to them in an easier manner.

Sameness can be seen in the use of "we" and "our" pronouns, making visible the relation of inclusion, as opposed to "them" which shows exclusion from the former category.

On 14 January 2011, Zine el-Abidine Ben Ali spoke for the last time as president of Tunisia and chose to address to the people using the Tunisian dialect. That was the only time that he did that, maybe in an attempt to prove that there were not two distinct categories: political leaders and demonstrators.

The role of language is tremendous because used skilfully or not, it enables spreading ideologies or starting competitions, leading society to progress or decay with the communicative role of language being always present. Careful choice of the words in media is more than obvious. People delivering speeches, writers, translators can exploit language to influence, convince, helping the ones using it to achieve specific objectives.

The words used in the media contribute to shaping the public opinion. They change the dynamics of society, influencing the way people think and act. When we read a newspaper article, we believe that what we read is true. But, to what extent is the vocabulary used in speeches or statements important?

Media changed our life, the way we think, react or get information. Every day in the world happen a lot of things, but the percentage of what is displayed is hard to be established. Still, most of us know that, when we turn on the TV, the news will definitely include topics such as: wars, conflicts, bombings, and attacks. Communicators of one language are not interested just on using words, but also how, when, where to do that. The art of communication is a sine qua non prerequisite of success. Words apart from their basic meaning carry additional information both related to the sender as well as to the receiver. The information that surrounds us is a clear indicator of our identity. Once we are aware of the power of words, we can learn to distinguish and to analyze better, helping us to keep the good (useful) parts and leave out the insignificant ones.

Every day we utter a lot of words to communicate or to express our thoughts, enabling ourselves to be artists, to build or destroy. We acquired them from our parents and teachers. They are part of our cultural heritage. Our role is to use them properly and pass them, in our

[1] www.sudantribune.com. 2014. Accessed on 26 April 2014. http://www.sudantribune.com/spip.php?iframe&page=imprimable&id_article=50633)
[2] www.ft.com. 2011. Accessed on 26 April 2014. http://www.ft.com/intl/cms/s/0/05baf22e-356c-11e0-aa6c-00144feabdc0.html

turn, to the next generations. They can change an entire world by their magical powers. It is not enough just to look at words from the outside because, most of the times, what matters is behind them.

It is more difficult to build what words had destroyed. Sometimes prolonged negotiations, proposals, strategies are needed to re-establish agreement which was once good, but it was ruined because of a word. Moreover, we cannot be fully assured that their outcome will be a positive one for the two actors. Opinions about "the self" and "the other" are hard to be maintained because there is a multitude of situations, predictable or not that can change the power relations very quickly.

"It was evident to everybody except the blind and the ignorant that the West was superior to the East, white to black, civilized to crude, cultured to uneducated, sane to insane, healthy to sick, man to woman, normal to criminal, more to less, riches to austerity, high productivity to low productivity, high culture to low culture. All these 'evidences' are now gone. Not a single one remains unchallenged." Bauman (1993: 135-136)

Could a world exist with just one side of things like: ying without yang, black and not white?

Identity can help us understand social practices and challenges, connecting both the personal and the social dimensions. It can acquire broader or narrower dimensions, through the choice of words because they embody the people's feelings and ideas, crossing the boundaries of space and time. It requires a sense of unity, at least related to language, geography, history and hardly can it be considered complete because it is constantly changing.

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NON-VERBAL COMMUNICATION IN CULTURAL BEHAVIOUR

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Abstract: a short survey on the most significant cultural confrontations in the last centuries aiming at highlighting implicit aspects of the cultural behaviour. We start from the premise of a difference between the area containing structured artistic images or stable cultural precepts and the sphere of an implicit, non-verbal dynamic. The gesture behind symbols and the sound behind words might help to understand the cultural gaps and the compatibilities/incompatibilities aroused during various cultural encounters: from enculturation to acculturation and constraint coexistences. The primary aim of the present essay is to identify relevant samples of cultural parallelism influencing the present cultural relationship. Alternatively we intend to open a discussion on the role of the performing arts in the cultural harmonization by adding socio-historical arguments to the psycho-pedagogical ones from recent research studies.

Keywords: inter-cultural (in)compatibilities, energetic flow, temporal-spatial, gesture.

The cultural outcomes – temporal and spatial – are relaying on three coordinates: language(s), context and communication. They are used in variable proportions in both basic work hypotheses: highlighting cultural identity or cultural encounters. The research in the last hundred years, privileging static forms, is mostly focussed on language, completing with signification correspondences. The culture seen as an emerging process can also be found to some extent in recent communication studies. We consider nevertheless that the issues concerning cultural confrontation, be they acculturation or en-culturation could benefit from a more comprehensive account on the dynamic or temporal features of the culture.

We consider that the non-verbal communication is including as well cultural behaviours as performing arts.

We assume the standpoint of Paul Ricœur concerning the "temporal foundation of the human experience"[1] that exerts an influence not just on the performing arts but also on images and texts. The energetic gesture, prolonging the human action, becomes symbolically frozen in art forms and public rituals[2]. The rhythms and the gestures might aid to better understand rejections or paradoxical compatibilities between different cultures and to complete the cultural map of the mankind which can barely be just a matter of ideology. In the same time, the performing arts, especially music are exemplifying a traditional pattern of the versatile relation between art and people, namely "the emerging relationship between artworks and a community of judging observers"[3]. We need to specify that, as the performing arts are concerned, the "judging observers" were usually former active participants, to turn into just onlookers when the "ideas' constellation was immobilized in a timeless space"[4]. Their metamorphosis into "audience" as a process was directly related to the emergence of the

[1] Paul Ricœur (1986): *Du texte à l'action. Essays d'herméneutique II* [*From Text to Action; Essays in Hermeneutics II*] (Romanian version Humanitas 1995 p. 14)
[2] Gilbert Durand (1963): *Les structures anthropologiques de l'imaginaire [The Anthropological Structures of the Imaginary*] pp. 46 and followings
[3] Michael Gubser (2006): *Time's Visible Surface: Alois Riegl and the Discourse on History and Temporality in Fin-de-siècle Vienna* p. 55
[4] Alois Riegel (1889): *Die mittelalterlicher Kalender Illustration* [*The Illustration of the Medieval Calendar*] quoted in M. Gubser *op.cit*. p 37

written text. The musical culture was itself built through successive changes between temporal and spatial displays[5].

The movement beneath image

The anthropologists discovered that some cult objects, as the Australian *Churinga* totems used to be notations of an ancestral moving path – ritual or even musical notation[6]. The *Phaistos Disks* found in Crete could have been also prehistoric "scores". The dynamic ritual was lost, but the engraved testimony became itself a cult object. The human culture is full of ritual residues that are preserving just the spatial contour from the initial mark. The transgression from dynamic to static ("catching time in the space alveoli"[7]) has a correspondence in the metamorphosis of symbols. Most of the traditional artistic performances have been initially magic rituals[8].

A similar process is often accompanying the musical reading: a sign or a structure might lose its original meaning or signification, yet it embodies another symbolic weight. The essential difference between a transformation from temporal to spatial and a change of meaning within a dynamic process consists in the persistence of the energetic gesture; the new shape is always creating an energetic flow acquiring its own coherence, and eventually, truthfulness. In the musical communication, the consistency of the new energetic flow is prevailing on the initial signification. If the cultural context is lost the old symbols will be reconfigured in accordance with the most persistent stratum: the energetic gesture. A key example remains the case of the four-note musical motif bearing the medieval symbol of the *laying Cross*, designed to give a mystic wrapping to a particular dissonance solving. Along the centuries, the cultural context changed and the emptied shape was filled with a new signification: the *BACH* motive. The visible profile of the motif coincided with the name of (Johann Sebastian) Bach; and the mystic remembrance was not hard to be adapted to the rank played by this composer in the modern mythology. Such mutation was favoured by the visual impact with the musical text. It is worth to be noted a connection between de-contextualization and text, even if it is hard to assert a cause-effect relation from. We employ for "text" the meaning given by Paul Ricœur: "any discourse fixed by writing"[9] and we equate the catching of a movement in image or text with the temporal-spatial transformation. The written culture, if losing the primary energetic basis can revitalize just for some initiates an unaltered tradition. Ricœur asserted: "we are interrupting the living in order to get its signification"[10].

As for the loss of the initial cultural signification of a temporal expression, the music audience is frequently confronted to performances testifying deformations of cultural meaning. But they seem to disturb the horizon of expectation of just a few experts. For

[5] Michel Imberty (2004): Aspects du temps dans la création musicale, Introduction; *Musicae Scientiae, The Journal of the European Society for the Cognitive Sciences of Music*, Volume 8. Number 2. Fall. 7-19
[6] André Leroi-Gourhan (1964): *Le geste et la parole*, 2 vols. [*Gesture and Speech*] pp. 188 and followings
[7] Gaston Bachelard (1957), *Poétique de l'espace*, p. 33
[8] The well-known Romanian dance "*Călușarii*" was actually a healing ritual.
[9] Ricœur, Paul (1986): Du *texte à l'action. Essays d'herméneutique II* [From Text to Action: ***Essays*** in Hermeneutics ***II***] p. 111
[10] Ricœur, Paul: i*d*. p. 53

instance: the connoisseurs of the tragic reference of the *Fugue* in *d* sharp minor from the *Well-tempered Clavier* I (BWV 853) can hardly accept a virtuoso tempo or a bracing expression as displayed in rather numerous actual performances. The theme is an early medieval tune used in the *Via Crucis* service evoking St. Maria's dolour facing her son's torture: "you who are passing look and see a sorrow like mine" (from *Complaints* 1.12)[11]. If unacquainted with the implicit cultural burden, the internal coherence of this specific musical flow and the rather homogenous texture might fit to another expression, more vivid, embodying a different interpretation even if deeply remote from its basic role. As for the time being the musical education is rather based on shaping the technical skills, the appreciation is bound up with accuracy and sound consistency no matter the cultural links. This is proving not just an obvious depreciation of the culture of text, but also the power of communication of the energetic ground and its resistance in time.

Cultural gaps and cultural encounters

For the musicians having an average musical training it seems astounding the reaction of the children from a school in South Africa facing classical music. They enthusiastically preferred one of the most dissonant works of George Enescu[12] to the detriment of the pieces considered "softer" (as Mozart's, Chopin's). This refuted all theories about musical expectancy, proved in decades of European music. However, beneath the centennial evolution and its theoretical valences, the energetic flow of the piece might have more similarity with some possible lively tune the children were accustomed to. In the same way, in the late 16th century when the Jesuit Missionaries went in Japan, the musical style based on harmony (chorus, organ or harpsichord) not only was immediately praised, but was even a main attraction point for an easy reception the Western culture and religion[13]. If the cultural implication and contexts are severely different, some elements as the syllabic structure of the Japanese language, the diatonic system and the vibrating sonorities of their traditional instrumental music might facilitate that peculiar musical encounter along with other non-musical arguments related to the Japanese social psychology[14].

It seems that the binder between the sub-compounds of the non-verbal arts might be analogous with "the interaction tiding the verbal metaphor […] and the relationship between non-verbal art and milieu are similar to those between metaphor and its own designation"[15]. The relative autonomy of these sub-compounds and the fact that, in music, for instance the difference between meaning unities and formal unities is more ambiguous than in speech

[11] The theme was employed by several composers, as Tomás Luis da Vittoria in his *Motetus Sancta Maria, succurre* and was comented in Alfred Cortot's *Performance course* (Chapter I *The prelude*) compiled in 1934

[12] The *Burlesque* of the *Pièces Impromptues* op. 18 no. 4

[13] Christina DeCiantis Davison: *The "Patron Saint of Music"; Beethoven's Image and Music in Japan's Adoption of Western Classical Music and Practices* (partial fulfilment of the requirements for the degree of Master of Arts in the School of Musicology) University of North Carolina at Chapel Hill, 2009, p. 13

[14] Veronica Gaspar: "History of a Cultural Conquest: the Piano in Japan" in: *Acta Asiatica Varsoviensia* no 27 2014, Institute of Mediterranean and Oriental Cultures, Polish Academy of Sciences, Akson Publishers (under print), 2014

[15] Carl R. Hausman: *Metaphor and Art: Interactionism and Reference in the Verbal and Nonverbal Arts*, Cambridge University Press 1989, pag. 121

might suggest a different way to link to the human society and a potential to draw a different map of inter-cultural meetings.

Self-sufficiency and communication potential

In music, the structure unities are becoming meaning unities only assigned to a specific context. Sometimes the differences bearing possible cultural incompatibilities are real just for people aware of the diachronic evolution and the specific context of an art form. Often the appearance and the subjacent movement (in both meanings: energetic or emotional) might link remote forms providing a sensitive basis for a positive contact. A century ago, the composer and ethnomusicologist Béla Bartók discovered similarities in colour, ornaments and improvisatory-like performance between traditional tunes in the Romanian Maramureş and Algeria or Anatolia. Likewise, he noted similar features in the steppes of the Central Asia as in the old strata Hungarian peculiar songs. These strange correspondences led the musician to the conclusion that the map of the musical culture is different from the geographic or linguistic one[16]. We also found astonishing coincidences between Romanian music and some songs in the Shamanic rituals in South Korea. A thorough investigation on music could be relevant for a layer concealed behind the visible cultural symbols. It reveals the gesture behind the image, the ritual rhythms behind the tradition. The perceptible linguistic boundaries are doubled by underground links binding as well remote territories as different times[17]. If the written cultures could become attuned by compatible language and context, meaning intellectual ways, requesting time, education, habituation or even authority, the energetic compatibility might provide a necessary mortar to reinforce the new collaborative structure, be it inter-culturation, acculturation or en-culturation. Nevertheless, we should note that even if music is traditionally the main support for social communication, this apply especially to the instrumental (wordless) music. The vocal emission coming from a different culture can be one of the most difficult features to bear. In 1886, the audience of Yokohama have met their first opera performance with roars of laughter[18] in the same Japan where the European music was eagerly adopted twice during the history. Likewise, any European with exclusive classical music education has a similar reaction facing a traditional Orthodox psalmody or the chant strictly following the rules in *Noh* Theatre. Moreover, the Romanian musical environment is strongly divided, having probably one of the most important musical gaps in Europe. The classical listeners abhor the popular oriental genre (*manele*) and the reverse is also true. Most of the students in the music schools in Bucharest don't like even our own traditional music. One of the explanations of the reduced adaptability of the vocal music we think to be connected to the discontinuance of the energetic flow due to the words, breathing pauses etc. and not necessarily related to the words themselves. As our country is

[16] Béla Bartók **(**1915): *Notes on the folk song*, (Romanian translation), Editura de Stat pentru Literatură şi Artă, Bucureşti, 1956 p. 28

[17] Veronica Gaspar: "Zeitliche Gesichtspunkte in einer besonderen Kulturbegegnung: die westliche Musik in den rumänischen Länder" ["Temporal approach for a special Cultural Encounter: The Western Music in the Romanian Principalities"] in Bul. *Akademie der Wissenschaften und der Literatur* Mainz 2009

[18] Ury Eppstein (1994): *The Beginnings of Western Music in Meiji Era Japan (Studies in the History and Interpretation of Music*) p. 46

concerned, other spectacular difference comes from the basic musical language structure: chromatic versus diatonic and from particular rhythmic incongruities.

Cultural behaviour and performing art education

When the customary behaviour is embodying cultural issues, any encounter might be jeopardized by peculiar significations built in time, which need not just common language but also common (or compatible context) and a similar history. For instance the vigorous handshake, the eye contact with the interlocutor proving, for Europeans, honesty and good will is red as an aggressive and arrogant gesture by the Eastern Asians. To jump up can barely mean for Europeans a mourning sign as it was the case in the antique China[19]. In such cases, a mutual acknowledgement is a necessary but not sufficient condition to rebuild an internal construction revealed by a few disparate signs. Behind the important peculiarities the cultural communication had to consider also some implied elements as rhythm, speech flow, stress words, articulation characteristics, prosody and accents, pitch modulation, intensity and timbre variations, as well to the choice of words[20]. The cultural structures caught in a static framing: image or text, need also re-construction of the whole and endeavour for language compatibility. The school begun to take account of the main pillar of en-culturation: the recreating of the cultural context too. Here we assume that a cultural meeting or cultural knowledge needs to be completed by any temporal art, in order to provide a more general and flexible ground to communicate. The internal continuity and the wordless logic of the temporal arts are answering to a fundamental need, present in the Eastern mythologies: to recover the heavenly harmony before the words have replaced music[21]. The lack of concern toward gesture, as social education has also a share in the professional forming of the non-verbal artists. Actually, the performance science is removed from the practical reality, being the matter of study for a thin layer of ultra-specialized professionals while the art performers' education might recover that increasing fissure between the average training and a minimal contact with the written culture. This kind of splintered society wherein any unifying binder becomes fortuitous is leading to the fact that the cultural inadequacy issues might are occur in a same realm.

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[19] Marcel Granet (1922): Le language de la douleur d'apres le rituel funeraire de la Chine classique [Sorrow Language in the Funeral Ritual of the Antique China] in *Journal de Psychologie* I pp. 10 and followings

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[21] René Guénon (1962): *Simboluri ale ştiinţei sacre* [*Symbols of Sacred Science*] p. 39

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THE INFLUENCE OF THE CULTURAL DIFFERENCES IN ORGANIZATIONAL COMMUNICATION

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Abstract: Due to globalization, more and more companies expend and activate outside the mother companies borders. Regarding this fact the need for human resource mobility is growing bigger along with other resources. Therefore more companies work in multicultural environment and develop workgroups formed by members with different cultural backgrounds. Organizational communication, as an essential part of the management process, in these cases is more difficult due to the international aspect. To manage this, is important to understand the (additional) challenges, that comes from the different cultural values of colleagues.
The purpose of this paper on one hand is to present those cultural factors that influences the organisational culture and most of all the communication in the companies. On the other hand, to see how communication practices are changing regarding the cultural differences, I will analyse if there is any relationship between some GLOBE cultural dimensions and the variation of a telecommunication companies supply regarding some countries.

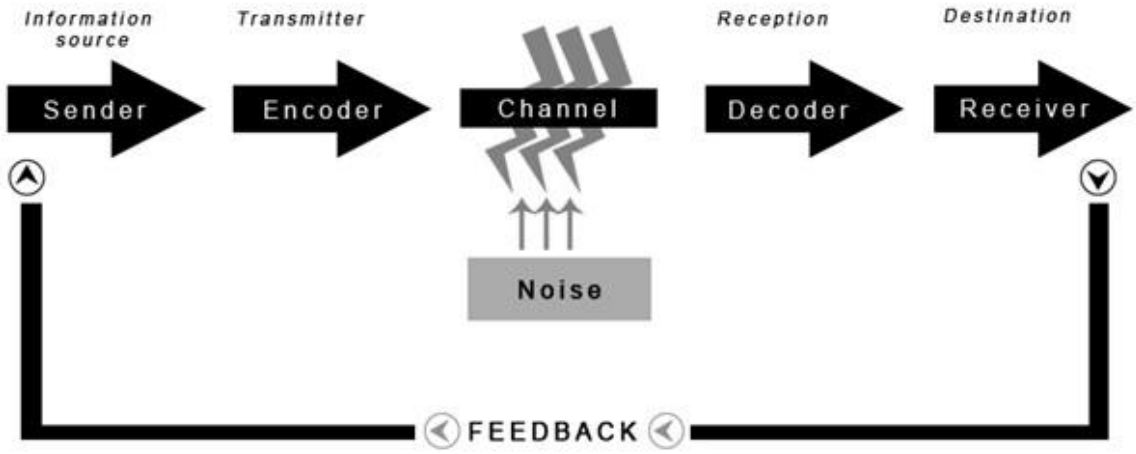
Keywords: culture, cultural dimensions, cultural difference, organizational communication.

Introduction

Our world is getting smaller and one of the reasons is globalization and the development of the technological background of international communication. Globalization is more and more important fact that can't be pass around and influences not just the international companies but the domestic ones too. More and more firms expand their activities outside their mother country. This means the transfer of the firm's resources, not just the relocation of capital but more and more the mobility of human resource too. But one can not relocate every person from a company`s stuff in the new subsidiary, local people are needed too. In this case the multinational firm must face two issues: on one hand the company have employees from the mother company in a different cultural environment and new people with different cultural values inside the firm. So more and more companies develop workgroups formed by members with different cultural backgrounds. Therefore we have a supplemental provocation, the multicultural environment (inside and outside the company), that makes more difficult the communication inside the organization and in the meantime the whole activity of the management.

Communication

We can find many definitions for communication, the main idea is that this is an act or a process when information is transmitted and imparted. The simplest method to present this process I think is to sketch a model of communication. One of the most simple and general concept is the Shannon and Weaver's model of communication, that was published by these two scientists in 1948. As it seems, this simple theory contains the classical basic elements of communication models like sender, receiver, encoder, decoder and so on. Generally communication concepts have another element, that influences the success of the process, the noise or barrier that affects the message during the transmission and the decoded information can be distortioned or maybe not received from the receiver.



The Shannon – Weaver communication model
Source: http://communicationtheory.org/shannon-and-weaver-model-of-communication/

This noise or barrier can be physical but can be of another nature too for example can be the different background of the sender and receiver as the two participants of the communication process.
Characteristics of communication:

* no matter how hard one tries, one cannot avoid communicating
* communication does not necessarily mean understanding
* communication is irreversible
* communication occurs in a context
* communication is a dynamic process (Moran-Harris-Moran, 2007)

If these characteristics are understood and kept during the communication, the result of the process will be closer to the purpose.

Organizational communication

The organizational and corporate communication is a form of social communication. In many cases the concept of the organizational and corporate communication is mixed up, but they must be separated, as they are not the same. The organizational communication notion refers to all organizations, to those organizations too, that have an economical activity. We speak about corporate organization only in the case of the companies, this communication can be called organizational communication, because they are a kind of organization. (Borgulya, 2010).

As a definition the corporate communication is understood as the communicating activity of every member of the specific organization, by which they contribute to setting and implementing of the tasks aiming the production of the organization`s goods. Ergo it is organizational communication that take place between the companies intern, and extern groups which has as a purpose the organization`s goals.

Gary Dessler mentions about special barriers that influence the efficiency of organizational communication, for example managers need to contend with the authority,

task, political and identity boundaries. Organizational culture can help the communication process, but some of them don't encourage it and in this case can be an important barrier. The organizational structure can also disturb the information transmitting process depending on how organic it`s form is. (Dessler, 2004)

In this paper I concentrate on firms and the communication inside these organizations, when I mention in some cases the organizational communication, I refer at the same time and firstly to the information transmitting process of the companies.

Communication as part of the management process

Heinz Goldmann in his overview about communication in the Financial Times Management handbook says the followings: „Communication lies at the very heart of management. We expect that the heads of large organizations should be effective communicators able to use a variety of forms of communication, tools and techniques" (Goldmann, 1995)

Without communication the management functions cannot be fulfilled, further more one of the classical and basic role of the management is the information itself.

The classically interpreted functions of corporate communication:

- ★ the informer,
- ★ the motivator,
- ★ the monitoring,
- ★ the emotional and the integrating

Satisfying these functions communication serves the realization of different corporate goals. (Borgulya, 2010). If we ask managers how they spend their time at work, probably we cannot find one who doesn't mention communication as a daily management activity.

Studies of what managers do each day indicate that 75% of their time is spent writing, talking, and listening, that is communicating. In fact, all business ultimately comes down to transactions or interactions between individuals. The success of the transaction depends almost entirely on how well managers understand each other. (Moran-Harris-Moran, 2007)

Communication has a value creator effect, which occurs in three fields, one of these is to make the company's operation possible, the next is through the products and services creates value for the company. Because communication is a factor, that allows the functioning of the company, it can be compared with the living body`s blood circulation. It ensures the information flow, which is indispensable for the company. Delivers information for planning and decision making, helps synchronizing the resources needed for activities, makes motivating, evaluation and verification possible, and deliver information outside the company.

Communication in different cultural environment

„Intercultural communication is a process whereby individuals from different cultural backgrounds attempt to share meanings." (Moran-Harris-Moran, 2007)

Communication just seems to be a simple thing, but it is not, because as Moran, Harris and Moran present every person's socialization environment is unique. Therefore the difference between the socialization environments from different cultures is bigger and with

the increase of the cultural variables and differences, increases the possibility of the understanding problems.

Influencing factors in multicultural communication

The basic problem in the interaction between people with different cultural backgrounds is that the same thing can mean different things. In different cultures the answers are different to the same question regarding the life and everyday living (Borgulya, 2001). Therefore the basic values can be changed regarding the same things. But this doesn't predict necessarily a bad communication, the real problem is that usually everybody has an expectation regarding the reactions and behaviour of the other participant of the communication process, but this can be other than he must deal with.

Connected to this idea and reading the studies, we can observe that one of the most determining reasons are the stereotypes and bias (Csath, 2008). In both cases we have some patterns, models that are based on some experiences or just feelings from the past, that helps us to understand simpler the things around us. We create some categories and try to put the things and people in one of these categories based on little information. But these presumptions can be wrong and can imitate us on how we understand things. Also our attitude regarding others and things influence our perceptions and reactions and this affects our communication. Usually the attitudes and assumptions regarding the same problem differ from culture to culture and the solutions are different too.

Many researchers analyzed the culture from different points of view, the international, intercultural approach was led by Hall, Trompenaars and Hofstede too.

The American anthropologist, Edward Hall in his model emphasize a point of view, that influences very much the cross-cultural communication. He distinct the high- and low-context cultures and how this matter of context impacts communications. When individuals communicate they attempt to find out how much the listener knows about whatever is being discussed. High- context communication means, that the information is in the context (and the listener is already „contexted", if not the message can't be transmitted), and characterized with few explicit words, for example in the Asian countries usually, or Spain. In the low-context communication the information arrives to the receptor through explicit codes and is based on the principle that the listener knows very little about the context and must be told practically everything, like in the USA, Canada or many European cultures. (Moran-Harris-Moran, 2007)

Trompenaars and Hofstede both define the dimensions of the cultures, whereby can be the differences more palpable and measurable. Some of these dimensions are quiet similar, but we find different points of view too regarding the culture.

Hofstede cultural dimensions:

- power distance
- individualism - collectivism
- masculinity - femininity
- uncertainty avoidance
- long-term - short-term orientation (Hofstede, 1994)

Trompenaars five cultural dimensions:

- universalism – particularism
- individualism- collectivism
- neutral-affective relationships
- specific – diffuse relationship
- achievement – ascription (Trompenaars & Hampden-Turner, 1997)

I think some of them can be associated in direct way to the efficiency of the communication between individuals with different cultural backgrounds and others in indirect way. The dimensions that affects directly the intercultural communication will be discussed henceforth.

Hofstede's power distance indicates how people depend on each other and how they accept that power is distributed inequally. This factor influences the communication between the hierarchical levels and how these levels are respected in the firm. If the power distance is low, the employees know that they can turn freely with problems and ideas to the superiors and the communication is open and direct, that means also reduced sentimental distance. In the high power distance organizations, the dependence between employees and managers is strong, therefore they will not contradict the superior and the information transmition's direction is mainly one sided from the managers, the employees will initiate rarely and the whole process is very formal.

Individualism versus collectivism appears at both authors and have similar meaning, which define what is the expected in relationship with society and in the company, shows the value and inclination to the team work or more to the independent achievement. That determines the daily working style of the organization and can have an influence in the arrangement of the offices. At the collectivist organizational cultured companies there are big working areas with many desks separated just with some low wood walls, in this working spaces the communication is more fluent and personal. In the individual cultures we find more separated offices, some with doors, which „need to be passed" to have a conversation with the tenant of that office, it is evident that this organizational culture needs a different way of communication.

From Tompenaars model (beside the degree of the individualism) I think the neutral or affective nature of relationships shape the communication. This factor indicates how the members of the organization should expose or hide their emotions. The affective culture let emotions flow and the communication is filled with feelings. On the contrary, the neutral communication seems to be ice-cold and in this culture people control their emotions and try to hide them. Members of these two cultures have problems in relating to each other, because the emotional interlocutor speaks with feelings and expects a direct emotional response, but the answer of the neutral cultured part can sound heartless.

Specific versus diffuse cultures differ in how important is to separate the work life from private life. As the involvement of emotions in one culture is obvious and in others are controlled, is the same in case of this factor too. The specific culture doesn't allow the combination of work life with private sphere and people doesn't engage others in specific life areas. In diffuse cultures the every level of life tends to permeate all the others. At first view

these have not much to do with organizational communication. As Heidrich says, a member of the specific culture will react directly, precisely, in an objective way to a new situation, looking for a short way to the essence of the problem. The diffuse approach will react rather indirectly to a new situation, tasking a longer time to reveal the essence of it. If we take this approach of this cultural dimension, it seems to be more important than taking into account just the simple point of view (Heidrich, 2000).

Cultural dimensions and telecommunication supply

The other purpose of this paper is to find relations between cultural dimensions (based on the GLOBE Study) and a telecommunication company supply. My hypothesis is that there are some details that refer to the cultural differences and there is a sort of variety between the supplies of different countries.

Like in the models of the mentioned authors in the Global Leadership and Organizational Behaviour Effectiveness or GLOBE as it is known the research initiated by Robert House in the early ’90. This will be the basis of the cultural comparison. The GLOBE research also measures cultures in aspect of different dimensions; some of them are similar to the dimensions presented at Hofstede and Trompenaars. To find out how the cultural characteristics and the telecommunication supply connect I will pick the factors from GLOBE research that influences the most the communication process in the organizations: power distance and degree of collectivism. The power distance is similar with the Hofstede’s dimension, but regarding the collectivism the GLOBE Study divide in two different dimensions: institutional and in-group collectivism. Namely the degree to which organizational practices encourage and reward collective distribution of resources and collective action and in-group collectivism reflects the degree to which individuals express pride, loyalty and cohesiveness in their organizations. (House et al., 2002)

Regarding the telecommunication company`s supply data, I choose a telecommunication company, which is a global player of this industry in order to have information about more countries. I want to analyze the supply of this telecom company for business customers and interview a business account manager from the company’s global department, who knows more country’s markets. Regarding the supply I was surprised to see, that the products are quiet standardised, and are not shaped to the market and the local communication characteristics. The company tends to develop a standard product for the business sector too, even the product name is the same on each market.

But from the discussion with the sales manager I found out that after all that specific elements appear in the supply (based on a specific demand of the market), by which the company adapts to the local market. In the Romanian product range we find a unique service, the possibility for the customer to form groups in their company and the members of the group can call each other with reduced costs. My interviewee mentioned that this service was the part of the original supply in the past but they put it out form the offer, still they decided to keep it in Romania, because the high popularity of this option. This refers to a collectivist culture and though Romania doesn’t figure in the GLOBE Study, from the other cultural researches we know that Romanian culture is more collectivist.

Conclusions

The cultural differences shapes not just the organizational culture (as that was proven by many researchers) and influences the communication, but have a big impact on the intercultural information transmition. The different cultural characteristics can be strong barriers in the organizational communication between people with different cultural backgrounds, some of them affect in a direct way this process. The different power distance or degree of emotions in the message can disturb the communication and result diverse answers than some expect. At the same time it is important the interlocutors directness in approaching a situation and how explicitly the message defined. About the importance of degree of collectivism in the companies communication, we can say that it is an influencing factor too and we have practical evidence for this in the paper.

Regarding the relationship between organizational telecommunication supply and cultural dimensions the paper cannot give a result. The studied telecom company develops standard product for different markets, therefore the comparison can't be done. But if we seek attentively we can still notice the signs that show the influencing power of culture on communication.

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ONLINE COMMUNICATION AND ITS ROLE IN PROMOTING THE IDENTITY IMAGE AND INTERCULTURAL DIALOGUE. THE CASE OF NATIONAL AND ETHNIC MINORITIES IN ROMANIA

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Abstract: The study focuses on one of the most important marks of the 21st century communication that is the intercultural dialogue, especially that part of it which deals with the online visibility. Nowadays, promoting image by means of an aesthetically pleasing, professional-looking, in a word, a well-built up website is the guarantee of recognition as a particular form of an organization, in this case the ethnic or national organization. The websites are built up to sustain a sense of identity and each ethnic organization in Romania strives to gain recognition as a well defined entity in the society as a whole, by defining, promoting and defending those traits which make up the identity of a particular community.The empirical research on numerous websites of ethnic organizations leads to the conclusion that online intercultural dialogue is an expression of promoting data related to those minorities' social and cultural profile, as part of the complex process of defining identity. The theoretical background, based on the latest studies in the field, takes into consideration concepts related to identity, image promotion, intercultural communication.

Keywords: webpage, national minorities, intercultural communication.

Introduction

Online visibility, materialized in promoting image on a website, has a major role in constructing a more socially rewarded identity. In doing so, the ethnic minorities whose organizations are nonprofit also hope to attract the interest of those who can offer them financial support(donations, sponsorship). The main purpose of the intercultural dialogue promoted online is *to bring together*, to create means for sharing ideas, attitudes, ways of dealing with others seen as co-participants in a complex struggle to understand and accept differences. Online intercultural communication, promoting ethnic image on websites with getting feedback means collaborative aid and support, balanced chances to take part in the public sphere debates, insights and explorations of mutual interests, enabling people to get knowledge about different ethnic groups in order to reframe the unified sense of the nation as a whole for the better.

Identity related theoretical perspectives. Basic assumptions

In the past years, the Romanian academic world has been more and more concerned with in-depth searching of cross-cutting communication sciences field. We must take account of the striking changes in the Romanian political and cultural landscape after 1989, changes which have drawn new attention towards ethnic and national identities. Terms such as identity, culture, society and communication are studied from the perspective of a conceptual interdependence, shaping the following research lines: cyber-culture, digital cultural communication involved in influencing any kind of identity features, network society. Starting from the almost ordinary idea that it is impossible to exist in society without communication, theoreticians are also interested in the way in which efficient intercultural communication may guarantee the integration, cooperation, acceptance of differences. It is

especially the case of small nations in contact with larger ones or minority groups in any given nation.

In a study called "New Media Impact on Redefining Otherness Through Similarity", Madalina Vatamescu brings about the issue of social influence, focusing on the idea that we are witnessing "a complete reconfiguration of the relation between the self and the otherness", with a radical change of the "participation architecture", in the virtual space, a space of the "communicating identities" (2009: 11). As a psycho-social phenomenon, group identity is a construct becoming meaningful in the collective mind through what is recognized as being common culture so as to achieve a feeling of belonging and integration. The author follows the path of the French researcher Paillart who, in a study from 2002, argued the need to harmonize micro-cultures in an ideal framework of mutual understanding (idem, p.15) and highlights the role of virtual communities as catalysts for the similarity in social actors.

In a paper on implemented methodology regarding the cultural development of ethnic communities – *ethno-cultural communities*, following the line of classic Eriksonian studies on ethnic belonging as being at the root of the collective identity, along the line of Anthony Smith's theories from 1991 on the ethno-symbolist system in researching national identity, Antonio Sandu reaches the conclusion that the best syntagm in the multi-cultural context is that of "intercultural identity" because ethnic identity, as a simple social construct, can no longer be separated from other types of identity, identity being a "socio-cultural construct, depending on the cultural meta-text of society" (2009: 10).

In a book mostly for students in the Faculty for Communication and Public Relations, Ion Chiciudean and Bogdan Alexandru Halic describe the issue of interethnic communication from an imagological perspective, treating issues such as standardized schemes, cultural patterns involved in building the group consciousness, stressing the idea that the principles of an efficient interethnic communication rely on sharing common values, "matching behaviours", the mutual knowledge of ethnic groups by means of "ethnoorganizations" being essential (2001: 100). The same authors believe that cultural diversity must be appreciated by the members of the ethnic communities in the sense that it gives them the possibility to earn their mutual respect and to overcome the cultural ethnocentrism.

Zamfir Bălan also believes that ethnic communication may be analyzed as intercultural communication, focusing on the concern of multi-cultural societies to preserve and develop specific identities in a framework of cultural diversity (2006: 38).

Dan Jurcan analyzes the close relation between the "perpetuation of the social" and building an identity seen as an essential process in a society in which organizations are crucial to shaping social identity (2005: 14).

Any minority community is a social organization with specific social and cultural identity, gathering values generated by symbolic means, standard behaviour, norms. One can easily notice that the current minority associations try to redefine their image as promoters of the interests of their own members using online communication, broadening the framework of what specialized literature called *open communication*, a type of social interaction which *favours relations between the institutional, private and public sphere, with the key objective to bring together the organization's interest and the aspirations of the community.* (Haineș, 2009: 175). Promoting the image through technological resources that provide online

visibility is an imperative component of external communication in the current society and of what specialized literature called *advertising*, seen as *an intellectual technology of strategically managing the social component* (Haineş, 2008: 11).

In a book from 2005, Gabriel Andreescu, on reviewing the data in the 2002 census with the following ethnic groups presented in decreasing numerical order – Romanians, Hungarians, Roms, Germans (no visible site), Ukraineans-Rutens (www.uur-timis.ro), Lipovan Russian Community of Romania (no visible site), Turks, Tatars (www.uniuneatatara.ro), Serbians (has got facebook), Slovaks, Bulgarians, Croats, Greeks (www.uniuneaelena.ro), Jews (no visible site), Czechs, Poles (www.dompolski.ro), Italians, Armenians, and others, draws the conclusion that the minorities tend to have o peripherical place in the majority population (2005: 35).

Studies in cultural imagology approach identity in relation to the public image in a broad perspective on intercultural communication, specific to societies characterized by geographical openness. Online communication is one of the most efficient ways to promote group image and interests, focusing – as far as minorities go - on consolidating inter-ethnic relations by virtual inter-mediation and afterwards, if possible, within actual, face-to-face relations.

All of the above regarding the need for mutual understanding in ethnic communities are put in practice by presenting in the virtual environment the specific identity features which convey stability and coherence to one's own socio-cultural profile.

Some foreign authors speak about "the very interrelated but conflicting processes of nationalist regression and emancipatory, supranational humanitarianism" (De Cillia *et alii*, 1999: 151), stating that nation is perceived as "a community of congenial similars and regarded as sovereign" (idem, 154). The case of Romania makes no difference. Taking into consideration such statements we have to outline a new interpretation frame of the close relation between the ethnic identity and the national identity. It is far more effective to see the two forms of identity working together in a kind of mutual benefic agreement, since the ethnic organizations display both national, and ethnic elements on their sites.

Collective forms of identity are closely tied to the idea of nation. Most of information in bilingual, and the ethnic organizations declare publicly on their websites that their aim of preserving their own cultural patrimony and ethnic identity is in strict conformity with the rules of Romanian Constitution (i.e. the website of The Union of the Croats displays such information). It is worth noticing that there are normative-ethnical requirements of identity promotion which concern the legality of the online communication. There is also the case of the two symbols represented by the flags, shown together on the front page of the sites. People feel themselves to be part of both their ethnic group and the Romanian cultural spaces, and try to inform the others about this situation. Dealing with both spaces is easier by means of online communication. Likewise, promoting image on websites means gaining a sense of stability, of fitting better, of recognition as others but in positive ways.

Scrutinizing the websites one may discern a dominant characteristic: national symbols go together with the ethnic ones, stressing two main issues: unity by diversity, and difference in unity. In a book on *Narratives of Difference and Belonging*, Chris Weedon enumerates the elements which promote such narratives of identity and belonging – flags, anthems,

monuments and rituals, demonstrating that identity "is never singular but plural, fractured and reconfigured by gender, ethnic and class relations" (2004: 20).

Ethnic identity of minorities, a key concept at the centre of research in various domains like social, communication, and humanity sciences, linked with the general realm of culture at the most, was dealt with in terms of disadvantaged others in comparison with the majority, Giddens pointing out that "the members of the minorities tend to think of themselves as being particular compared to the majority" (2001: 233). It is interesting to see that ethnic identity was considered a vital factor related to well-being, the fulfilled feeling of belongingness to a certain group meaning some evidence for a better psychological health (Grant, 2009). We are entitled to say that the components of ethnic identity such as "self-identification, belongingness, attitudes towards ethnic group, knowledge of and interest in ethnic group, commitment to ethnic group, and involvement in ethnic practices" in accordance with the *assimilation* vs. *integration theory* (idem, p.25) are to some extent present in the textual and symbolic image form on websites Having as a starting point for their research the Erikson's identity development theory and Tajfel's social identity theory, Judith N. Martin and Thomas K. Nakayama speak about the fourth and the last stage in the case of a minority's identity development which is the so called *integration*, "the achieved identity" characterized by a "strong sense of their own group identity and an appreciation for other cultural groups" (2010: 174).

The researcher Wendy Leeds-Hurwitz points out that intercultural communication refers to those situations in which "individuals using different cultural symbols and meanings interact" the result being "a mismatch of codes" (Leeds-Hurwitz, 2010: 22).

Starting from the dichotomy established by John J. Gumperz in the 90's , *old ethnicity* vs. *new ethnicity*, the last one being mediated through networked communication, Hubert Knoblauch talks about the "structural changes of ethnicity" which allow the new ethnicity "to be contextualized as a community of mind" (2001:27).

Peter Kivisto, in the line of studies developed between 1969 and 1998 which related ethnicity to social boundaries constructed on mutual cultural features, defines the ethnic group as a community with specific „cultural markers such as shared history, language, religion, sense of tradition, systems of values, folklore" (2002:15).

Online visibility – Image Management Strategy

Issues related to ethnic identity link up at various points with other aspects concerning intercultural communication in the virtual medium namely the online visibility. Maintaining visibility through online platforms demonstrates as well Romania's vast array of ethnic minorities who are interdependent with the majority community.

The images on websites draw on both emotional and rational forms of identification. Different ethnic minority associations are visible online precisely because they have a website with such a content that stands out through colour, font, letter size, attractive graphics. Most websites (accessed over a period of three months, February-April, 2014) have a logical structure in their pages, accessed through easily visible links/tabs. The texts that promote activities are clear, usually presented on 2-3 columns, the main page having a utilities column as well. Most organizations have Facebook accounts, blogs and keep in constant contact by

means of newsletters or RSS, feeds, they have social media accounts, including LinkedIn - the professional network.

Research studies shape the essential role that an efficient external communication strategy has in portraying a well-perceived image by others: *When this is well managed, identity (...) can provide the necessary visual cohesion to make sure that all actions are connected and thus generate an image compatible with the definition of the organization's ethos and character*. (Cizmaru, 2008: 83)

Online promotion of the image allows for autonomy, independence, it is a means of exploring the majority perception, it is an attempt to *self –regulation.* In a competitive environment with financial stakes, online promotion of the proper set of values for a cultural identity matches image promotion so as to attract financial support in the form of donations.

Online visibility may be discussed in its two major aspects: it has a major role in promoting a well-defined image according to the ethnic minority's interests, and it is responsible for the ongoing approach on promoting friendship relations with the majority people and other ethnic groups. It is worth mentioning that intercultural communication in the virtual environment means cooperation, sharing specific experiences, rapid access to information strictly related to activities involving the specific ethnic group. The online visibility makes a contribution to producing rapid bounds both in case of the members or other ethnic people.

The websites are rubricated almost in the same way providing various links to data related to personal profile as a distinctive ethnic community: home, contact, historical background, documents, archive for the online periodicals, photo gallery, calendars for important meetings, anniversary activities and so on, the board, legislation, data with respect to other ethnic minorities, job notices within the organization. Some of these organizations have only blogs, such as "The Bulgarian Union from Banat". Most of them do not display information on the traffic ranking. Whether static or dynamic web pages a special link is sometimes dedicated to the request for adhesions available to people who are targeted as future members. Stationary webpages are less aesthetically attractive than the dynamic ones characterized by sound, flashy animations (images from cultural events), changing text.

A research on the expression of ethnic identities takes into account a few definitory examples of the ways in which online visibility is put in practice. Several websites have been observed. The Albanian League Association has a stationary webpage (www.alar.ro) displaying the same information in HTML documents, the logo is *Alongside the Romanian people*, the sigle is a circle with the ALAR abbreviation in the middle, designed in a triangle. The main purpose of the organization is clearly displayed stating that it was established with a view to public representation, to promoting and protecting the interests of the Albans ethnicity, and to detecting those with Alban roots.

There are also organizations established on age, profession or political criteria such as *The Association of the Young Russian- Lipova people, The Association of the Turkish Businessmen, The Democratic Union of the Turkish-Muslim Tatars, The Democratic Union of the Hungarians, The Democratic Union of the Slovaks and Czechs, The Democratic Turkish Union.*

The Community of the Russian-Lipova People has its own printing works.

Most of the organizations display information on their attendance to various events which promote the involvement in the global cultural context such as the scientific symposium "The Culture of the Russian-Lipova People in National and International Context" held by The Community of the Russian-Lipova People.

The symbolic image of a tower (the sign for Carasova citadel) in the case of The Union of the Croats (www.zhr-ucr.ro), of an eagle in the case of The Union of the Armenians (www.uniuneaarmenilor.ro), or of a circle in a triangle for The Association Albanian League (www.alar.ro) has powerful visual impact and have distinctive ethnic connotations.

Ethnic Identity and Promoting Intercultural Dialogue

Ethnic minority associations, self-proclaimed non-profit legal entities, post on their websites information that strengthens their identity features in an attempt to adapt their organizational culture to the demands of a multicultural society. The clear purpose of every association is to maintain and promote the group identity from an integrative perspective. Minorities want this integration process to be harmonious, safe and honest – (*fair and harmonious social integration* targeted by the Bulgarian Union in Banat on its website) in a Romanian society that proves to be open for intercultural dialogue due to the following:

- Meeting the EU accession requirements regarding the right to ethnic identity
- Existence of Government departments responsible for interethnic relations
- Existence of resource centres for cultural diversity, a Council of National Minorities in Romania
- Existence of education in minority languages
- Existence of institutions in minority languages
- Increasing the interest of the academic research in aspects such as multiculturalism and interethnic relations
- Access granted to ethnic minorities to be represented in the Parliament of Romania
- Broadcast programs on ethnic cultures
- Existence of The Institute for the Research on National Minorities Related Issues which has got its own publishing house that is responsible with the releasing of books on issues related to ethnicity.

A major role in achieving intercultural dialogue also pertains to disseminating the data that define the essential identity features for shaping own cultural benchmarks. It is quite clear that image promotion is two-fold: at the organization level and at the level of the minority group. Minority associations, unions, federations are institutional bodies with a specific culture, with duties that fall precisely under this online identity promotion with several goals:

- Mutual support for members to strengthen the feeling of belonging to a community that has to overcome possible preconceived ideas and negative stereotypes on the part of the majority community
- Setting up cultural benchmarks that shape the position, the place that the minority community has in society from the perspective of participation to the public life and of involvement in activities that are not specific to the respective minority group
- Establishing actual contacts with members of the community and getting feedback via social media

- Reaching better cohesion in the minority and majority community, given that all activities proposed on associations' websites encourage access for non-members as well.

In trying to improve matters about intercultural communication and mutual knowledge and to disseminate values that define specific identity features for better understanding the We/Others dichotomy, minority websites provide information about:
- events such as round tables, exhibitions, book launches, symposiums focused on identity
- specific ethnic and national fairs with own groups that promote traditional dances, presenting the specific gastronomy, national traditional clothing
- their own magazines and newspapers (the Albanese League Association has the *Privirea (The Look*) publishing house, the Union of Armenians in Romania has an online edition of the periodical *Ararat*. These are printed outcomes specialized in covering important events for strengthening the links between the minorities and the Romanian majority. The websites display the online editions, including the archive with previous issues.
- participating to Radio and TV programs promoting interethnic dialogue
- organizing cultural-sports camps and language classes to study the language of the minority in question
- organizing periodical cultural actions, celebrations, homage activities, commemorations of important figures/dates in the life of the Romanian people or in the life of the minority in question
- promoting actions to identify the ones of non-Romanian origin in order to influence individuals to acknowledge their own origins by providing cultural benchmarks.

Websites provide well-structured links to old documents (The Draft Organic Regulation of the Union of Armenians in Romania, pages from old newspapers).
The home page has graphic elements promoting the image as good citizens for their country, the national icon being used quite often – the flag (The Albanese League Association, the Bulgarian Union in Banat). Very often *mottos* highlight the idea of a close relation with the adoptive country - *Alongside the Romanian People* (The Albanese League Association).

Conclusions

Online visibility ensures promotion of the ethnic image, closely related to promoting all identity features that must act freely in the framework set by the majority culture. What defines a certain minority community is made visible by the representatives of the respective associations by online communication, focusing on social cohesion and interethnic dialogue and promoting understanding and reciprocity. In the virtual environment, out of the numerous ethnic minorities in Romania such as the Hungarian, Roma, Ukrainian, German, Russian-Lipova people, Turk, Tatar, Serbian, Slovak, Bulgarian, Croatian, Greek, Jewish, Czech, Polish, Italian, Chinese, Armenian, Csango people, Circassian (in Dobrogea), Hutsul, Karashovani, Gagauz communities some promote their specific cultural, religious traditions within an ethnic plurality that thus acquires the features of democracy and absolute freedom of individual expression.

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NATIONAL IDENTITY AND POLITICAL MEMBERSHIP. TRANSNATIONALITY IN THE CONTEXT OF THE NEW MEDIA OF COMMUNICATION

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Abstract: This essay has to investigate the consequences of the new mass media (especially the Internet) on the political behavior of the Romanian citizen residents in E.U., particularly its participation at the political life from Romania. In this context, is defined the concept of transnationalism and its meaning in describing of this type of political behavior. The central hypothesis of this essay is that geographical distance is counter-balanced by the virtual proximity and the last permit a political attitude more complex and complete both to the political life from the country of origin and to the political life from the country of residence.

Keywords: transnationalism, new mass media, virtual proximity, political behavior.

Acest studiu este împărţit în 3 părţi: în prima parte, oferim o scurtă definiţie şi o discuţie a conceptului de transnaţionalism; în partea a doua discutăm impactul noilor medii de comunicare şi al globalizării asupra identităţii comunităţilor umane; în fine, în ultima parte, vom discuta acest impact asupra identităţii comunităţilor româneşti din spaţiul U.E. şi raportul lor atât cu ţara de origine cât şi cu cea în care s-au stabilit. Teza noastră este că, spre deosebire de fenomenul aculturării, teoretizat şi studiat de antropologia culturală - şi care presupune o incompatibilitate (chiar în forma incomensurabilităţii) între identităţile naţionale, transnaţionalismul face posibilă coexistenţa unor astfel de identităţi, juxtapunerea primând asupra sintezei: transnaţionalul nu renunţă la vechea identitate pentru una nouă, ci o asumă fără să vadă vreo contradicţie în acest fapt. De aceea, cred că pericolul unei omogenizări culturale, în special lingvistice, nu este real, plurilingvismul fiind, mai curând rezultatul acestei situaţii. Impunerea, mai ales, a limbii engleze ca *lingua franca*, exprimă mai curând, credem, dorinţa unui idiom care să corespundă mai bine acestui nou ”nomadism” şi este semnificativă la categoriile profesionale cele mai sus plasate; cu cât coborâm către profesii ce presupun un grad de pregătire mai scăzut cu atât necesitatea cunoaşterii limbii englezei este mai puţin semnificativă, chiar şi atunci când aceasta este limba oficială a ţării de destinaţie. Numai profesiile care presupun o comunicare globală în exercitarea lor au, tot mai mult, drept condiţie fundamentală, cunoaşterea acestei limbi. Dar engleza apare mai curând ca fiind un instrument ”profesional”, ţinând mai mult de exercitarea unei profesii (programator, manager, broker etc.) decât de o formă de apartenenţă culturală sau comunitară. Exigenţa utilizării acestei limbi este *indiferentă* şi *independentă* de spaţiul în care trăieşte vorbitorul: la Bucureşti sau la Londra sau la Paris sau la New York, dacă eşti programator trebuie să vorbeşti engleza, indiferent dacă este sau nu limba maternă; ţine de profesie, nu de apartenenţa colectivă. Este o limbă de cunoaştere (eventual), nu de recunoaştere.

Transnaţionalismul: definiţie şi discuţie

Dacă conceptul de ”naţionalism” este unul consacrat şi chiar devenit de uz comun, cel de ”transnaţionalism” este mult mai rar şi pare chiar enigmatic. El descrie o realitate socială şi culturală multă vreme acoperită şi ocultată de mai vechiul concept de naţionalism. Procesul despre care vorbim s-a manifestat ca fenomen de masă după cel de-al doilea război mondial, în contextul procesului de migraţie masivă a forţei de muncă, provocat de globalizare.

Uniformizarea culturală provocată de generalizarea învăţământului de masă, de standardizarea proceselor tehnologice a celei de-a doua RTS şi de migraţia capitalurilor către pieţele cu forţă de muncă ieftină (Extremul Orient), toate aceste procese au condus la apariţia unui strat tot mai important de ”gulere albe” cu o mobilitate geografică impresionantă şi cu o identitate tot mai heterogenă: programatori şi fizicieni indieni, formaţi în Marea Britanie şi lucrând în Canada sau Statele Unite, matematicieni chinezi care lucrează pentru firme americane în Japonia sau Thailanda, ingineri portughezi care vorbesc engleza şi lucrează în Africa de Sud etc.

Termenul poate fi apropiat de cel de ”diaspora”[1] prin care se înţeleg comunităţile constituite de reprezentanţii unei etnii în afara spaţiului geografic în care s-a format şi s-a reprodus aceasta. Termenul a fost asociat în special cu destinul poporului evreu şi a presupus, de aceea, refereinţa permanentă la ”ţara (paradisul) pierdută”. Termenului a păstrat această tentă nostalgică, a unei origini (teritoriu identitar pierdut) şi în cazul altor comunităţi etnice; astfel, în perioada post-belică s-a vorbit, de exemplu, de o ”diasporă” românească în Occident, mai ales, constituită din cei care au refuzat regimul comunist instaurat în România. Era vorba de o condiţie nedorită, indiferent şi independent de voinţa celui supus acesteia, pe care el dorea s-o anuleze prin revenirea ”acasă”. Diaspora este, deci, o stare tranzitorie, un ”blestem”, o ”alungare din paradis”, ea este, în consecinţă, asociată vechii paradigme antropologice care asociază identitatea comunităţii de un anumit spaţiu geografic, iar această identitate nu poate fi ”recuperată” decât prin recuperarea spaţiului în cauză. Căderea comunismului şi încheierea războiului rece a schimbat radical datele acestei comunităţi diasporice: practic, astăzi oricine poate să circule liber între locul de domiciliu şi ţara de baştină şi retur, poate să comunice fără nici un fel de oprelişti cu rezidenţii din ambele spaţii şi acest lucru este surprins de conceptul de transnaţionalism. Cu alte cuvinte, existenţa comunităţilor româneşti din Italia, Franţa sau Spania nu (mai) poate fi explicată în termeni de diaspora, ci apelul la transnaţionalism este singurul care poate face inteligibilă existenţa şi dinamica acestora. Comunităţile transnaţionale sunt dinamice şi nu statice, există o circulaţie permanentă, reală şi virtuală între cel puţin doi poli, ţara de origine şi ţara de rezidenţă. Identitatea este, la rândul ei, rezultatul dinamic şi divers al interacţiunilor comunicative dintre membrii comunităţii şi comunităţile cu care intră în contact real şi virtual. Deşi sunt autori care folosesc în continuare termenul de ”diaspora”[2] ca sinonim al celui de ”transnaţionalism”, voi prefera, din raţiunile prezentate anterior să folosesc în această lucrare numai ultimul termen cu referire la procesele studiate.

Prefixul *trans* face trimitere explicită la caracterul spaţial al conceptului, cu alte cuvinte asociază naţionalismul cu spaţiul. Desigur că încă din secolul al XIX-lea a existat o asociere a specificului cultural (naţional) cu spaţiul geografic ocupat de anumită comunitate etnică, care în cazul poporului român a dus la viziunea blagiană a ”spaţiului mioritic”, un fel de matrice geografică a constituirii naţiunii române. Spre deosebire de naţionalism, transnaţionalismul înseamnă mai curând o dislocare, atât teoretică cât şi empirică a identităţii

[1] Termen de origine greacă, *diaspeirein*, ”împrăștierea semințelor”, ”risipire”, metaforă ce traduce sensul oarecum negativ al termenului.
[2] Vezi, de exemplu, Karim H. Karim (ed.), *The Media of Diaspora*, Routledge, 2003.

colective de spaţiul geografic. După cum remarcau, încă de la începutul anilor '90, Gupta şi Ferguson: "Oamenii au fost, desigur, mai mobili şi identităţile mai puţin statice decât sugerau abordările tipologizante ale antropologiei clasice."[3] Dacă ne gândim numai la "mileniul întunecat" al marilor migraţii ce au marcat Evul Mediu, la cruciadele creştinilor sau la epoca marilor descoperiri geografice, înţelegem că niciodată grupurile umane nu au fost total ataşate de un anumit spaţiu geografic. La fel, dacă ţinem cont de faptul că oieritul a fost secole de-a rândul ocupaţia de bază a românilor, ocupaţie care presupune o permanentă transhumanţă, înţelegem de ce încercarea de a asocia constituirea identităţii colective de un anumit spaţiu, mioritic sau nu, poate submina chiar veridicitatea procesului însuşi de constituire. Cu atât mai puţin astăzi, când expansiunea rapidă şi mobilitatea accelerată a oamenilor se combină cu refuzul produselor culturale şi al practicilor de "acasă" pentru a da un sens profund pierderii rădăcinilor teritoriale, eroziunii distinctivităţii culturale a locurilor şi de ferment al teoriei antropologice. Deteritorializarea identităţii care însoţeşte aceste procese l-a făcut pe Joseph Clifford să pună două întrebări cheie pentru investigaţia antropologică actuală: "Ce înseamnă, la sfârşitul secolului al XX-lea, să vorbeşti...despre "loc de baştină"? Ce procese, mai curând decât esenţe, sunt implicate în experienţele actuale ale identităţii culturale?"[4] Cu alte cuvinte, transnaţionalismul impune nu numai o regândire a raportului dintre spaţiul geografic şi procesul de formare a identităţii colective, ci şu conţinutul şi semnificaţia conceptului de naţionalism. Odată ce spaţiul geografic nu mai este o condiţie de producere şi reproducere a identităţii colective, aceasta trebuie redefinită în raport de alţi factori determinanţi. Această regândire are, vom vedea în ultima parte a eseului nostru, consecinţe importante asupra politicilor promovate de statele naţionale, în special cele din Uniunea Europeană (de acum, U.E.) şi care vizează comunitãile transnaţionale din şi din afara teritoriilor lor.

Constituirea unei sfere publice transnaţionale a determinat, în mod sigur, ca orice simţ strict asociat cu comunitatea sau localizarea să devină obsolet. În acelaşi timp, ea a permis crearea unor forme de solidaritate şi de identitate care nu se bazează pe apropriere spaţiului în care continuumul şi contactul direct sunt condiţii fundamentale.[5] Acest spaţiu al sferei publice transnaţionale este, după cum vom vedea, un spaţiu virtual în mare parte, constituit în principal de noile mass media care se bazează pe noile tehnologii de comunicare (telefonia mobilă, Internetul).

Revenind la întrebările lui Clifford, acestea nu sunt absolut noi, dar problemele identităţii colective astăzi par să îmbrace un caracter special, atunci când tot mai mulţi dintre noi trăiesc în ceea ce Edward Said[6] a numit "o condiţie generalizată de dezrădăcinare", o lume în care identităţile devin tot mai mult, dacă nu complet deteritorializate, măcar diferit teritorializate. Această condiţie nu mai trebuie văzută neapărat ca fiind una negativă, privativă, ci ca o oportunitate de a amplifica, de a îmbogăţi, de a dezvolta identitatea colectivă constituită în "ţara de baştină". Migraţia masivă în căutare de locuri de muncă mai bine

[3] Akhil Gupta, James Ferguson, Beyond "Culture": Space, Identity, and the Politics of Difference, Cultural Anthropology, Vol. 7, No. 1, Space, Identity, and the Politics of Difference, (Feb., 1992), p.9.
[4] The Predicament of Culture. Cambridge, Mass., Harvard University , 1988, p.275.
[5] Akhil Gupta, James Ferguson, op.cit., idem.
[6] Zionism from the Standpoint of its Victims, în *Social Text* no.1, 1979 p.58.

plătite a unei clase cu o pregătire profesională de înalt nivel (studii superioare), cu un bagaj cultural impresionant şi cu un simţ puternic al identităţii de grup, cu alte cuvinte care nu este gata să renunţe la identitatea de origine pentru noua identitate a ”ţării ţintă”. Dacă înainte de cel de-al doilea război mondial, încercarea de conservare a identităţii colective ducea, mai devreme sau mai tîrziu la ”ghetoizarea”, la izolarea culturală (lingvistică, de regulă), dar şi la cea spaţială, ghetoul fiind o circumscriere spaţială mai mult sau mai puţin voluntară a comunităţii, astăzi, comunităţile migrante caută sărealizeze acelaşi lucru fără însă să mai apeleze la astfel de tehnici de izolare spaţială. În acest punct intervin noile medii de comunicare în masă.

Impactul noilor media asupra identităţii comunităţilor în mişcare

Majoritatea autorilor care se ocupă de transnaţionalism remarcă legătura acestuia cu apariţia şi proliferarea noilor medii de comunicare de masă: ”aceste sisteme de legături, de interacţiuni, de schimburi şi de mobilitate funcţionează în mod intensiv şi în timp real fiind totuşi răspândite prin lume. Noile tehnologii, în special cele care implică telecomunicaţiile, servesc la conectarea acestor reţele cu o viteză şi eficienţă tot mai mare. Transnaţionalismul descrie o condiţie în care, în ciuda marilor distanţe şi în ciuda prezenţei frontierelor internaţionale (şi a tuturor legilor, reglementărilor şi naraţiunilor naţionale care le reprezintă), anumite tipuri se relaţii au fost intensificate la nivel global şi acum se desfăşoară, în mod paradoxal, într-o arenă de activitate la scară - totuşi virtuală- planetară.”[7]

Anthony Giddens[8] sugerează că noile medii au reuşit să ”golească” timpul şi spaţiul, permiţând relaţiilor sociale să fie ”dezrădăcinate” din locurile lor şi să fie mutate la mare distanţă. Manuel Castells[9] diferenţiază ”spaţiul locurilor” de noul ”spaţiu al curenţilor” care apare în reţelele globale. Arjun Appadurai[10] vede economia culturală globală ca fiind caracterizată de 5 dimensiuni fundamentale ale ”curentului cultural global: etnoscopică (popoare), mediascopică (conţinutul media), tehnoscopică (tehnologia), finanscopică (capitalul) şi ideoscopică (ideologiile). Toate aceste descrieri au în comun caracterul dinamic al comunităţilor actuale şi prezenţa specială a noilor medii de comunicare.

Karim H. Karim[11] consideră că apariţia mediilor de comunicare transnaţionale în secolul al XIX-lea, sub forma agenţiilor de ştiri, a produs prima restructurare mediatică a comunităţii la nivel global. Aceasta reproducea, prin agenţiile Reuters (britanică), Havas (franceză) şi Wolff (germană) , structura imperiilor coloniale, ele operând exclusiv în spaţiul acestora. Telegraful, telefonul şi linii de transport legau coloniile de metropolele coloniale,. Distanţa fizică nu conta: coloniile învecinate care aparţineau unor metropole diferite erau complet izolate, în vreme ce legăturile cu metropolele sfidau distanţele geografice. Conţinutul media (ştiri sau divertisment) era produs şi privea aproape exclusiv Nordul (metropola), urmărind consolidarea poziţiei de dominanţă a acestuia asupra Sudului (coloniei). Structurarea colonială a spaţiului global a fost, de aceea, asociată cu configurarea şi exerciţiul

[7] Steven Vertovec, *Transnationalism*, Routledge, 2003, p.12.
[8] *The Consequences of Modernity*, Stanford, CA: Stanford University. 1990.
[9] *The Informational City: Information Technology, Economic Restructuring, and the Urban-Regional Process*, Oxford: Blackwell, 1989.
[10] *Modernity at Large: Cultural Dimensions of Globalization*, Minneapolis, MN: University of Minnesota Press, 1996.
[11] Mapping diasporic mediascapes, în op.cit., p. 14.

puterii. Mare parte din această spaţializare a fost produsă de ceea ce Edward Said numea ”geografia imaginară” a ştiinţei orientaliste care a sprijinit acţiunea colonialistă; ea a reprezentat justificarea pentru cucerirea şi colonizarea teritoriilor din afara Europei. Apariţia cinematografului şi, mai târziu, a televiziunii, s-a înscris, în mare, în aceste tipare ale dominaţiei politice şi semiotice a Nordului, influenţând prin asta şi comportamentul şi cultura identitară a diasporelor respective: conştiinţa superiorităţii la diaspora din colonii, complexe de inferioritate orientalistă la diaspora din metropole. În cazul României nu se poate vorbi de colonizare, dar a existat un anumit sentiment de inferioritate faţă de Occident şi prezenţa în ideologia românească a ”Răsăritului”, a ”Orientului”, ca şi încercarea de a scăpa de imaginea orientalistă prin definirea spaţiului românesc drept un spaţiu intermediar între Orient şi Occident.[12] Diaspora românească din Occident era, prin urmare, supusă acestei presiuni de aculturare, mulţi renunţând la a mai asuma această identitate culturală. Este cazul lui Eugen Ionescu, E.M. Cioran, Barbu Fundoianu, Tristan Tzara. Singura excepţie notabilă a fost Paul Goma care a continuat să scrie în limba română, deşi era interzis, nutrind speranţa că, într-o zi, cărţile lui vor fi citite şi în România.

Elementul (ingredientul) care a schimbat, în ultimele decenii, profilul acestei noi diaspore internaţionale este apariţia noilor medii. Până atunci, imigranţii aveau de ales între a se ghetoiza, adică a se izola cultural (lingvistic, religios etc.) şi a se integra şi acultura. Noile medii permit acestei imigraţii păstrarea legăturii cu ţara de origine, păstrarea limbii materne şi a interesului politic, cultural faţă de aceasta.

Dacă mediile de comunicare clasice au avut această notă generală de dominaţie a Nordului asupra Sudului, noile medii vin, se pare, cu o logică diferită, mai democratică. Kenneth Laudon a încercat nu numai o clasificare a noilor medii, ci şi o interpretare a valenţelor lor democratice. Mai întâi, el identifică 3 clase de tehnologii:

1. Tehnologii de prelucrare a datelor, computerul care serveşte ca ”mediu de stocare, manipulare şi căutare a unei cantităţi imense de informaţie”.

2. Tehnologii de participare de masă, cum sunt mediile clasice (radioul şi televiziunea[13]), ”care funcţionează pentru a transmite informaţia de la o sursă centrală la milioane de alte persoane.”

3. Tehnologiile interactive, ”care permit curente de comunicare pe orizontală între indivizi şi grupuri organizate”[14]

Laudon susţine, apoi, că aceste trei categorii pot fi caracterizate, din punct de vedere politic, prin modul în care acţionează sau, mai precis, cine are acces la informaţie şi cine controlează fluxul de comunicare. Ca răspuns, modul de organizare tinde să favorizeze un anumit model de politică. Astfel, tehnologiile de prelucrare a datelor sunt de regulă organizate în jurul experţilor şi conduc la forme manageeriale sau tehnocrate de democraţie. În privinţa tehnologiilor de participare de masă, acestea încurajează modurile plebiscitare de organizare care, la rândul lor încurajează populismul. În fine, tehnologiile interactive avantajează

[12] Această definiție este un adevărat loc comun al intelectualității românești interbelice: Nicolae Iorga, Lucian Blaga, Dumitru Stăniloaie, Constantin Noica sunt câțiva dintre cei care au teoretizat în jurul acesteia.
[13] Aici ar trebui să adăugăm și presa scrisă.
[14] K. Laudon, Communication Technology and Democratic Participation. New York: Praeger Publishers, 1977, pp.14-16.

subgrupurile organizate şi tind să producă un sistem în mod implicit pluralist. Loudon crede că potenţialul democratic al noilor medii este condiţionat de accesul public şi de control sau mai brutal spus, de cine profită şi cine pierde influenţă, cine decide să participe şi la ce decizie, când şi cum.[15] De aceea, nu prezenţa lor în cadrul unei societăţi contează, ci influenţa lor asupra procesului politic. Culturi politice diferite pot conduce la diferenţe între raporturile dintre tipurile de tehnologie şi, prin urmare, la o exploatare diferită a potenţialului lor democratic. Un sistem pluralist va încuraja tehnologiile interactive, în timp ce unul tehnocrat se va orienta către tehnologiile de prelucrare a datelor.[16] Ceea ce putem, însă, remarca drept trăsătură generală a acestor noi medii este deschiderea lor către o comunicare nelimitată, în toate sensurile şi la toate nivelurile. Toate aceste tehnologii noi permit şi presupun interacţiunea, circulaţia informaţiei în toate sensurile, astfel încât fiecare nod al reţelei (individ, cetăţean) este nu numai receptor (consumator de informaţie) ci şi emiţător (producător).

Dincolo de aceste procese globale, legate mai mult de avantajele comerciale ale noilor medii (costuri reduse, audienţă globală, viteză, interactivitate, acces nerestricţionat la informaţii etc.), există un interes al comunităţilor transnaţionale faţă de aceste medii. Voi enumera pe scurt câteva dintre motivele pentru care ele sunt atrase de aceste canale de comunicare informaţională:

1. Avantajele comerciale mai sus pomenite sunt importante şi pentru comunităţile transnaţionale, deoarece mediile clasice sunt mai costisitoare atât din punct de vedere temporal cât şi material. În cazul noilor media, comunicarea este cvasi-instantanee şi ieftină. Altădată, neputând comunica direct, diaspora era obligată să apeleze la mijloacele comunicării indirecte, de regulă, epistolară.

2. Înlocuirea comunicării reale (directă - *face to face* sau indirectă - în scris) cu *comunicarea virtuală* este un avantaj al noilor medii care nu este deloc de neglijat, deoarece comunicarea virtuală se află undeva între comunicarea directă (persoanele care joacă rolul de emiţător, respectiv receptor îşi schimbă locurile (interacţionează) în timp real) şi comunicarea indirectă (deoarece avem de-a face cu un simulacru de prezenţă[17], mediul substituindu-se prezenţei reale[18]). Utilizarea acestor tehnologii (conturile de email, reţelele de socializare, SMS-urile) asigură o comunicare cvasi-instantanee între membrii comunităţii transnaţionale şi conaţionalii lor, creând senzaţia unei comuniuni virtuale permanente, prin participarea virtuală la evenimente aflate în plină desfăşurare în altă parte[19]. Comunicarea virtuală se

[15] K. Loudon, op.cit., p.19.
[16] D. Wring, I. Horrocks, *Virtual Hype? The Transformation of Political Parties?.* din *New Media and Politics*, Barrie Axford, Richard Huggins (ed.), 2001, p.194.
[17] Isaac Asimov, în *Soarele gol*, prezintă destul de intuitiv această diferență: este vorba de o societate compusă din indivizi care nu suportă prezența reală a altei persoane, nici măcar la câteva sute de kilometri(!), dar care în comunicarea virtuală (video) nu au nici un fel de inhibiții.
[18] . Cineva care postează un mesaj pe contul de Facebook al unui politician, de exemplu, poate primi imediat un răspuns, fără însă să aibă certitudinea că cel care îi răspunde este, efectiv, persoana căreia i se adresează. Identitatea este una virtuală (scripturală) și nu reală. La fel ca în cazul comunicării epistolare, receptorul nu poate controla condițiile de adevăr ale producerii mesajului. Chiar și în cazul video-conferințelor nu putem avea certitudinea că asistăm (participăm) la o convorbire reală.
[19] De ex., participarea la un eveniment familial important (căsătorie, botez etc.) se poate realiza prin transmiterea în timp real a ceremoniei pe Internet, ceea ce dă sentimentul participării efective la experiența constitutivă pentru

desfăşoară într-un spaţiu propriu, virtual, care înseamnă, *de facto*, anularea oricărei distanţe fizice între emiţător şi receptor, posibilitatea ca acelaşi mesaj să fie receptat şi decodificat simultan de un număr indefinit de receptori fără ca, prin asta, calitatea comunicării să-şi piardă caracterul virtual direct. Caracterul interactiv al acestei forme de prezenţă dă, în plus, un efect de *real* comunicării, prin capacitatea directă de influenţare a contextului comunicării. Transnaţionalul poate participa, de exemplu, în direct, la o dezbatere politică (pe Hotnews.ro sau pe alt site de ştiri care organizează astfel de acţiuni), poate pune întrebări sau poate răspunde la întrebări etc.

3. Absorbţia mediilor clasice (televiziune, presa scrisă, cinematograf) de către noile medii este un alt motiv: majoritatea acestor medii au ”migrat” pe internet care a devenit mediul oricărei forme de comunicare: orice canal de televiziune poate fi accesat pe internet, orice emisiune este înregistrată şi poate fi urmărită de oriunde de pe glob, ultimele producţii cinematografice pot fi vizionate prin sistemul ”pay per view”; practic, oricine de oriunde poate accesa orice, indiferent de locul în care se află el sau unde se află emiţătorul, singura condiţie fiind accesul la internet.

4. Un alt motiv de interes este reprezentat de faptul că tinerii sunt cei care utilizează în cea mai mare măsură aceste tehnologii. Aceştia reprezintă, la ora actuală, categoria cu cea mai mare mobilitate, comparativ cu celelalte grupe de vârstă. Indiferent că îşi continuă studiile sau caută un loc de muncă mai bine plătit, ei migrează, îndeosebi în spaţiul european, păstrând însă legătura cu conaţionalii lor. Noile medii fac tot mai mult parte din viaţa lor, în mare măsură chiar această migraţie fiind bazată pe informaţiile furnizate de mediile la care sunt conectaţi. Mulţi dintre tineri preferă să migreze în zone în care există deja comunităţi româneşti, fapt ce le uşurează sensibil adaptarea la noul context de existenţă.

Identitate şi apartenenţă multiplă - condiţia comunităţilor româneşti din U.E.

Raportul românilor cu spaţiul U.E. este special în primul rând pentru că, spre deosebire de comunităţile de pe alte continente, proximitatea virtuală este completată şi de o proximitate geografică: dezvoltarea mijloacelor de transport a făcut ca distanţele dintre România şi celelalte ţări europene să scadă, practic orice punct al Europei putând fi atins în cel mult 2 ore de mers cu avionul. Dereglementarea transportului aerian a dus la apariţia companiilor *low-cost*, fapt care a facilitat accesul unor categorii mai largi de români la aceste mijloace de transport.[20] Există şi transportul feroviar clasic dar şi cel rutier, mai ales. Motivaţia fiind în principal economică, mobilitatea nu vizează un anumit spaţiu geografic, ci depinde de raportul dintre cererea şi oferta de forţă de muncă, ceea ce înseamnă că restul dimensiunilor rămân descoperite. Spre deosebire de diaspora, transnaţionalii nu caută un loc în care să rămână, ci o slujbă bine plătită, fiind gata să plece mai departe dacă nu o găsesc. Chiar dacă rămân, nu renunţă la identitatea asumată anterior. Situaţia lor este diferită de cea a imigranţilor: venind dintr-o ţară europeană, membră U.E., ei se bucură de aceleaşi drepturi ca

identitatea grupului și întărește sentimentul apartenenței chiar dacă real participantul este la mii de kilometri de locul în care se desfășoară evenimentul. Participantul participă și în sensul că poate interacționa cu cei care sunt la eveniment prin aceea că poate comunica verbal și nonverbal cu aceștia.

[20] Astfel, paradoxal se poate ajunge, mai rapid și mai ieftin, în oricare alt colț al Europei decât în anumite colțuri ale României.

şi cetăţenii ţării respective, chiar dacă nu au cetăţenia acesteia. Aceasta face ca motivaţia aculturării, a asimilării, a asumării identităţii lingvistice a ţării de rezidenţă - condiţie a posibilităţii de a cere cetăţenia - să fie destul de redusă, odată ce faptul de a fi cetăţean al U.E. este suficient pentru a beneficia de respectivele drepturi. Libertatea de circulaţie, atât în interiorul acestor ţări, cât şi între ele, nefiind condiţionată de necesitatea obţinerii cetăţeniei, transnaţionalii nu vor fi deloc motivaţi să îşi asume mai mult decât este nevoie pentru a desfăşura activitatea profesională sau educativă pentru care au migrat. În acest fel, ei vor fi motivaţi să păstreze şi să cultive legăturile comunicaţionale cu ţara de origine. Acest lucru este demonstrat de interesul constant, de prezenţa şi de implicarea transnaţionalilor, îndeosebi în spaţiul virtual, în problemele şi evenimentele politice. Dacă exilaţii de altă dată urmăreau desfăşurarea evenimentelor din ţara de origine cu speranţa că o schimbare le va permite reîntoarcerea, dar conştienţi că nu de ei depinde această schimbare, că nu pot fi decât spectatori[21], transnaţionalii participă activ atât la viaţa politică cotidiană cât şi la evenimentele mai importante: campanii, alegeri etc. Chiar şi cei care se stabilesc în alte ţări europene şi-şi întemeiază o familie, nu renunţă complet la legăturile cu ţara de origine. Noul statut nu mai presupune renunţarea la cetăţenia anterioară, cu alte cuvinte nu mai este o formă de presiune în procesulde asimilare culturală. La fel, identitatea ideologică, apartenenţa politică reprezintă o parte a identităţii colective, în general, cele două sprijinindu-se reciproc. Experienţa transnaţionalismului rafinează însă această identitate, introducând note şi standarde specifice noului spaţiu politic. Un transnaţional cu opinii politice de stânga va descoperi atitudini şi valori noi, care-l vor ajuta să-şi regândească propria opţiune şi să caute să o tranfere şi în ţara de origine. Acelaşi lucru se întâmplă şi cu cei care împărtăşesc atitudini politice de dreapta. Astfel, transnaţionalii devin un fel de canal de transfer dinspre U.E. spre România a unor conţinuturi, valori şi standarde ale vieţii politice superioare celor uzuale aici, creând astfel condiţiile unei dezvoltări a vieţii politice româneşti.

Cu alte cuvinte, intrarea României în U.E. a permis transformarea diasporei româneşti din Europa într-o comunitate transnaţională dinamică, mobilă, care are un impact deloc de neglijat atât asupra stării economice a României, cât şi asupra dinamicii societăţii româneşti în ansamblu. Este regretabil, desigur, că sute de mii re români au fost şi sunt obligaţi să caute un loc de muncă avantajos în altă parte, dar dacă ţinem cont de absenţa unui capital investiţional local, de capacitatea redusă a economiei României de a absorbi forţa de muncă, de problemele cu care se confruntă învăământul, posibilitatea de a căuta un loc de muncă sau o calificare superioară în Europa este o oportunitate de care, graţie transnaţionalismului, va profita, într-o zi şi propria ţară de baştină. Transformarea României dintr-o ţară închisă, izolată, cu o ”migraţie” apropiată de zero într-o ţară deschisă, conectată la reţeaua de comunicare europeană reprezintă mai curând o promisiune decât o ameninţare pentru dezvoltarea şi consolidarea identităţii colective.

[21] Sentimentul pe care l-au mărturisit mulţi români din diaspora în timpul evenimentelor din decembrie 1989.

FROM –ISMS TO EUPHEMISMS IN THE PRESENT ADVERTISING LANGUAGE

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Abstract: This communication aims to highlight an aspect of the dynamics of the present Romanian vocabulary: the internal creation of words derived by suffixal derivation and the close connection that exists between suffixal derivation and euphemistic speaking. For this reason, we have turned our attention to a currently extremely productive suffix, namely -ism(s), whose derivatives appear mainly in the language of the written press, with a determining role in the creation and propagation of the linguistic and, first of all, of the lexical innovations. Hidden under the clothing of some neologisms, of some metaphors, the reprehensible attitudes and behaviors of certain people, the designation of certain unpleasant situations and facts are "sweetened" by means of different verbal strategies, characteristic for different Romanian political leaders (băsisms, vadimisms etc).

Keywords: euphemism, publicistic discourse, derivation, productive suffix.

Deosebit de productiv atât în trecut, cât şi astăzi, sufixul substantival neologic *-ism,* de origine grecească, dovedeşte o mare disponibilitate de combinare, ataşându-se frecvent unor teme nominale create pe terenul limbii române, dar şi neologice.

În limba română acest formant, alături de corelativul său *-ist* au pătruns pe calea scrisului, prin intermediul cuvintelor împrumutate din limbile franceză, italiană, germană şi rusă[1].

Tema propusă spre analiză se opreşte asupra unei particularităţi de natură morfologică şi semantică, înregistrată în presa românească actuală, şi anume tendinţa derivatelor abstracte în *-ism* de a-şi forma plurale în *-e*, care dobândesc sensuri concrete, menite a scoate în evidenţă într-o formă plastică fapte, practici, comportamente reprobabile ale anumitor persoane.

În societatea modernă actuală, presa scrisă are un rol important în răspândirea şi receptivitatea inovaţiilor lingvistice. Prin varietatea formelor sale de manifestare, prin larga audienţă pe care o are şi prin „calitatea de a influenţa în gradul cel mai înalt limba vie de astăzi" (*Prefaţă* la *DCR*$_2$, p. 9), noutăţile lexicale sunt mult mai uşor percepute şi mai repede cunoscute de către majoritatea vorbitorilor. De aceea, majoritatea exemplelor menţionate sunt preluate din presa scrisă, dar şi din cea online, din diverse publicaţii sau dicţionare care apelează foarte frecvent la această sursă inepuizabilă.

În discursul publicistic actual se manifestă o anumită preferinţă a locutorilor de a utiliza cuvinte, expresii şi sintagme care vor să înlăture plictiseala şi să impresioneze. Prin ineditul structurii formaţiilor recente, precum şi prin efectele semantice şi stilistice ale cuvintelor nou formate, autorii încearcă să trezească interesul cititorilor şi, în acelaşi timp, să ofere modele lingvistice novatoare. Unul dintre aceste modele îl reprezintă eufemismul.

Eufemismul, termen de origine greacă, este definit ca „procedeu lexical ce constă în atenuarea unei idei prin substituire sau perifrază"[2]. Această substituire ţine de o anumită

[1] Albin 1959: 124.
[2] DŞL, s.v. *eufemism*.

intenţie a emiţătorului care doreşte să atenueze impactul pe care l-ar avea unii termeni asupra lui însuşi sau asupra interlocutorului[3].

Un rol important al eufemismelor este de a transmite, pe lângă sensul textului, luat *ad litteram*, şi atitudinea emiţătorului, şi anume intenţia lui de a menaja receptorul, de a atenua impactul pe care mesajul îl are asupra acestuia sau aspectele neplăcute pe care le evidenţiază textul emis. Mesajul transmis nu se opreşte la nivelul frazei, al cuvintelor, ci trebuie căutat dincolo de cuvinte; receptorul decodează textul, îl interpretează, pe baza cunoştintelor pe care le are, iar cu cât fondul de cunoştinte comun emiţătorului şi receptorului este mai mare, cu atât intenţia emiţătorului va fi mai accesibilă receptorului[4].

În discursul publicistic actual alături de eufemismele politice întâlnim şi eufemisme specifice domeniului social, care au ca efect decelarea unor interdicţii care privesc comunicarea interpersonală şi impunerea respectării regulilor într-o societate care se doreşte „a fi democratică". Atât eufemismele politice, cât şi cele sociale au rolul de a desemna anumite situaţii neplăcute, evitând diverse forme ale discriminării şi de a accentua ironia.

academisme „aberaţii rostite de anumite persoane" < (cuvinte) *academice*: „S-a simţit astfel nevoia ca toate aberaţiile sau *academismele* rostite pe sticlă sau în paginile ziarelor să fie corijate, uniformizate, standardizate.", *Trib.*, nr. 875, 20-26 nov. 2006, p. 14;

adrianpăunisme „Misiunea doctrinară a dreptei: recuperarea patriotismului de sub balastul naţional-comunist, adică dezbrăcarea lui de *adrianpăunisme, vadimisme, funarisme*……." https://www.facebook.com/adrian.papahagi/posts/586740868056438;

banalisme „cuvinte banale, superficiale, fără conţinut" < *banal*: „De la banalităţi la…*banalisme*", *T. l.*, nr. 32 (411), 2007, p. 44;

băsisme „gafe, întâmplări ciudate şi comportamente excentrice specifice lui Băsescu" < (Traian) *Băsescu*, www.*123urban.ro*;

becalisme „imagini şi momente în care Gigi Becali îşi arată incultura, lăudându-se cu banii şi realizările sale" < *Becali*: „Spui că nici domnul Ralu Filip nu se miră, ci vede cu plăcere la aceleaşi posturi de televiziune '*becalismele*', la care se referea cu uşoară ironie domnia sa…" *R. lit.*, 28/2005, p. 31;

berbecisme „comportamente care contravin legii şi bunului-simţ": „Organizatorii FRA se lovesc de *berbecisme*", impactingorj.ro (august, 2005); „*Berbecismele* de genul "acroşează-l pe ăl' din faţă" sau „hai să tai curba asta că nu mă vede nimeni" vor atrage după sine puncte de penalizare şi maşina stricată". ideicadouri.worpress.com (aprilie, 2010);

bocisme „minciuni politice": „Bocisme şi Băsisme", „Am scăpat de *Bocisme*, / scăpăm şi de *Băsisme*, / Dar cei răi trec şi vin, / sub alte nume se aşează, /Pe scaunul de dictator!" www.versuri-şi-creatii.ro;

billgate-isme „multitudinea de cuvinte şi construcţii de origine engleză care au intrat în lexicul limbii române după anul 1990": „Şi uite aşa, celebrului "furculision", care ne-a transformat în ţară francofonă, i-au luat locul *billgate-ismele* şi *entertainment-ismele*.

[3] Cătălina Popescu, *Domeniile de utilizare a eufemismului*, în: „Limba şi literatura română", 2007, p. 13.
[4] www.unibuc.ro/...%20Eufemisme%20si%20Disfemisme/ rezumat%20teza%20doctorat..doc, p. 14.

Statisticile deceniilor viitoare ne vor lămuri în ce măsură vom deveni anglofoni." www.*dilemaveche.ro*;

ferentarisme „cuvinte, fapte, acţiuni etc. proprii locuitorilor din Ferentari", www.*ziua.ro*;

funarisme „fapte aşa-zis patriotice, specifice lui Gheorghe Funar": „Imaginea României în lume este confuză, din cauza *funarismelor* şi a *vadimismelor*", *DC,* '95;

gabistanisme (sport) „replici indecente ale fotbalistului"< *Gabi Stan DC,* 1999;

giuleştisme „cuvinte, fapte, acţiuni etc. proprii suporterilor din Giuleşti" < *Giuleşti,* „Eu îţi vorbesc frumos iar tu recurgi la *giuleştisme* sau *ferentarisme*." www.pescuitul.ro;

manelisme „cântece ţigăneşti de o calitate inferioară" < *manele, R. lit.*, 48/2003, p. 4;

măzărisme „acte de corupţie şi ilegalităţi întreprinse de primarul Constanţei, Radu Mazăre": „*Măzărisme* şi Băsisme. Despre Cazinoul din Constanţa şi Roşia Montana", ziuaonline.ro;

năstăsisme „păcăleli electorale" < (Adrian) *Năstase, ioan.31.wordpress.com*;

orbanism „denumeşte un şiretlic la scară profesională, prin care un politician, implicat într-un accident rutier maschează adevărul" < (Ludovic) *Orban,* www.*dictionarurban*.ro.

puştisme „practici imature ale tinerilor din ziua de azi" < *puşti*, *DC,* 2003;

răutăcisme (sinonim cu *răutăţi*) „cuvinte răutăcioase" < *răutăcios*: „S-au scris tot felul de *răutăcisme* despre primarul Marian Vanghelie", *A. C.,* 8/2005, p. 28;

tăricenisme „*Hrebenciucisme, tăricenisme, crinisme* şi *orbanisme*.... ", www.ziare.com

tembelisme „lucruri neplăcute" < *tembel*: „.. şi oricâte *tembelisme* încolţesc peste tot prin film", www.*cinemagia.ro*;

ţigănisme „cuvinte injurioase" < *ţigan, forum.softpedia.com*;

urechisme „lucruri spuse fără a fi bine informat" < *după ureche*: „Las´, să vadă şi ei cum este când trebuie să te dezvinovăţesti de-o acuzaţie bazată pe "*urechisme*", neprobată sau insuficient probată!" www.*transilvaniaexpres.ro*;

vadimisme „fapte şi cuvinte injurioase proprii lui Vadim" < *Vadim, R. lit.*, 48/2003, p. 4;

vanghelisme „greşeli grosolane/agramatisme rostite de Vanghelie" < (Marian) *Vanghelie, dictionar.urban.ro*.

Exemplele pe care Adriana Stoichiţoiu-Ichim le aduce în discuţie[5] sunt semnificative şi au toate conotaţii peiorative, datorate, în principal, cuvântului-bază: *cabotinisme, huliganisme* „comportamente specifice huliganilor" (care în DEX_2 sunt înregistrate numai cu formă de singular – *cabotinism*, *huliganism*), *derbedeisme, draculism(e), golănisme, jigodisme, turcisme* („mărfuri turceşti diverse şi de proastă calitate"). Numeroase asemenea creaţii lexicale se întâlnesc şi în publicistica lui Paul Goma: *cugetătorisme, găinărisme, gânditorisme, necinstisme, nepăsătorisme* (apud Stoichiţoiu-Ichim 2001: 32). Aceeaşi conotaţie peiorativă reiese şi din următorul context: „Dacă se poate, discutaţi subiectul acesta relaxat, dar fără *Crocodilisme, Godzilisme, Ferentarisme*", www.*pruteanu.ro*.

Majoritatea exemplelor menţionate sunt derivate cu baze nume proprii. Cu mici excepţii, antroponimele-bază sunt prezente în peisajul politic postdecembrist extrem de variat. Din analiza acestor formaţii lexicale putem presupune că mecanismele de producere a eufemismelor depăşesc definiţia din dicţionarele de specialitate. Foarte multe derivate îşi

[5] Vezi Stoichiţoiu-Ichim 2001: 24.

dezvăluie sensul numai în context, fiind dependente de acesta. Dacă nu există contextul, interpretările pot fi multiple: *băsism* „acţiune specifică preşedintelui Băsescu, în general, ceva grobian sau contrar oricărei înţelepciuni/corectitudini politice" < (Traian) *Băsescu,* www.*123urban.ro*; „A trecut era *almanahelor* şi a *vanghelismelor* sau *becalismelor*, acum pe facebook avem *băsisme, pontisme, antonisme, turcisme, codrisme, ştefănisme* şi multe alte cuvinte" (toate aceste personaje nu fac altceva decât să instige la ură, ceartă, dezbinare, agitaţie etc.), muntenia-news.ro; „O mie şi una de *băsisme*" este sintagma care face referire la „împlinirea celor 1001 de zile de când Traian Băsescu era în funcţia de preşedinte al României şi despre a cărui activitate se precizează că ar fi constat doar în vorbe goale fără fapte concrete", http://www.altermedia.info/romania/2007/09/29/o-mie-si-una-de-basisme.

Derivatele în *-ism(e)* desemnează atitudini, comportamente specifice, stări de spirit, obiceiuri, practici reprobabile prin care se subliniază trăsăturile negative ale refenţilor: trădare, cinism, laşitate, ipocrizie, duplicitarism etc. Multe dintre aceste semnificaţii încadrează cuvintele nou formate în multe domenii de activitate, predominante fiind cel politic, social şi cultural. Deşi nu fac parte din uzul activ al vorbitorilor români, aceste cuvinte sunt bine cunoscute de aceştia şi, într-o anumită măsură, bine tolerate ca exprimări eufemistice. Din tendinţa de „a igieniza răul"[6] şi de a face economie în limbaj, derivatul eufemistic cu *-ism*(*e*) este un ingredient plastic, expresiv cu efecte stilistice variate.

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A PRAGMATIC APPROACH TO THE IMAGE IN COMMUNICATION ON FACEBOOK

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Abstract: Communication in our daily life has become unimaginable without the facilities provided by social media. Social networks become increasingly popular and frequented means of interactive connection. In these special, virtual spaces, communication through visual elements (like images) is almost as important as the verbal one (in fact, in the most of cases they are complementary, associated or even imbricated in these arias). According to this reality, we tried to identify the functions of the images used on Facebook and also to describe the relations they establish between the sender (the actor 1) and the receiver (the actor 2) beyond ages, societies and cultures. For this purpose, we considered a possible similarity between speech acts and the use of images on this network. As a result, we found that the actor 1activates, by his intentions, the essence of the agency of the images he uses, aiming to influence and manipulate the actor 2 (the receiver).

Keywords: social network, image, speech acts, function, agency.

1. Choix de l`objet d`étude.

Notre préférence pour l`étude des images sur Facebook s`explique par les caractéristiques de ce réseau social, aussi bien que par nos préoccupations antérieures concernant ce domaine[1].

Premièrement, il s`agit du fait que le réseau en question a accumulé un nombre impressionnant d`utilisateurs. En second lieu, le réseau dont on parle a été conçu de façon à développer un penchant pour l`image. D`ailleurs, il est le réseau mixte (image /discours) par excellence. De même, Facebook se retrouve parmi les réseaux qui sont devenus des sources d`information à double sens : ils représentent le lieu d`où l`utilisateur peut s`informer mais aussi d`où les autres formes de media prennent parfois leurs informations.

Notre démarche part de la conception initiale, intime, génératrice du réseau en question, reflétée dans sa titulature. Il ne faut pas oublier que «Facebook» renvoie à une signification qui implique nettement la présence de la représentation visuelle, car le mot est évidemment compose d`autre deux, «face» + «book», autrement et littéralement dit, «le livre (avec) des faces». C`est le «livre virtuel» de chacun, de l`apparence qu`il considère opportunément à présenter dans l`*agora,* à la fois par l`intermédiaire des images et par son propre discours. C`est une sorte de «galerie» où on a toute la liberté de nous exposer le bonheur réel ou prétendu, la perfection, les malheurs, une parade de notre *ego,* tel qu`on est disposé à le présenter.

Ce réseau est une sorte de composition hybride, où l`image et le discours forment une complémentarité déployée en flux continu. Dans le contexte offert Facebook, chacun a la

[1] M. Popescu, *Conversations ludiques sur Facebook. Quelques aspects sémantiques et pragmatiques,* article en cours de parution dans *Mélanges francophones. Dialogues en francophonie.* Annales de l` Université «Dunărea de jos», Fascicule XXIII, Volume VIII, Galaţi, University Press, 2013, p. 185-200 (ISSN 1843-8539).

permission d` utiliser l`image dans son avantage, car l`image représente l`une des facteurs déterminants les plus importants de la réussite sociale.

2. Méthode de travail et terminologie.

Il est bien connue la théorie des actes de langage, élaborée par John Austin, contenue dans un recueil de conférences et publiée dans le volume posthume, *How to do things with vords* (1962). Etant donnée la complémentarité du discours et de l'image pourrait-on parler également d`un *faire* par l`intermédiaire de l`image, aussi bien que dans le cas des mots ? Et, si la réponse serait-elle positive, en quoi consiste-t-elle, au fond, cette action des images, surtout dans l`espace virtuel choisi? On croit que la perspective pragmatique, restreinte pourtant, dans le cadre de cet article, à la recherche des intentions de l'utilisateur qui distribue les images en suivant ses propres intérêts (et non pas du destinataire) pourrait répondre partiellement aux questions exposées[2].

En considérant l`observation de Barthes[3] que «selon une étymologie ancienne, le mot *image* devrait être rattaché à la racine de *imitari*», on va prolonger de façon logique cette affirmation en constatant que le monde de l`image représente alors l`espace du *faire semblant,* de l`être et ne pas être en même temps[4], du *virtuel.* Il n`est donc surprenant du tout qu`un le réseau social, espace éminemment virtuel exploite au maximum les images. Dans le cadre de notre recherche, et strictement par rapport au réseau social en question, on comprend par *image* un objet secondaire qui représente une réalité[5] primaire et qui se trouve dans une relation *d`analogie, de similitude visuelle* avec elle. On souligne le caractère *visuel* de la similitude, fondamental pour l`image, étant donné que, théoriquement, on peut établir des similitudes entre la réalité primaire et sa représentation, au niveau d`autres caractéristiques, qui visent le gout, l`odorat, la sonorité. Par exemple, selon M. Joly,[6] le galope d`un cheval, les parfums, les aromes ou les textures synthétiques peuvent être considérés des icônes. De plus, on fait référence strictement a l'image *statique*, ce qui veut dire qu'on exclut de nos préoccupations les images prélevés des films, et de toute animation. On va se rapporter donc seulement aux images telles les photos, dessins, tableaux, cartes illustrées, etc.) accompagnées ou non par des mots / textes / commentaires insérés ou associés. Les images simples, véhiculées sans texte associé / inséré sont plus rares et transmettent seulement deux messages[7] : le message littéral (identifiable au niveau sensoriel, perceptif) et le message

[2] Une approche complète impliquerait pourtant une évaluation complexe, simultanée, de l`image et de son utilisation, voire de l`acte par lequel elle a été générée (l`acte de création), aussi bien que les deux instances : celui qui la distribue et celui à laquelle cette-ci est destinée.

[3] Barthes (1964), p. 40.

[4] Il suffit de se rappeler le célèbre tableau «La trahison des images» de Magritte, tellement invoqué dans les études et les cours de sémiotique.

[5] On parle de «réalité» et non pas d`«objet primaire», parce que les images sont des entités complexes, qui ne représentent que parfois un seul objet du monde.

[6] M. Joly (2007), p. 38-39.

[7] L`identification des trois types de messages appartient à Barthes (1964, p. 42). En analysant une photographie publicitaire il affirme: «Si notre lecture est satisfaisante, la photographie analysée nous propose donc trois messages : un message linguistique, un message iconique codé et un message iconique non codé. Le message linguistique se laisse facilement séparer des deux autres messages mais ces messages-là, ayant la même substance (iconique), dans quelle mesure a-t-on le droit de les distinguer ? Il est certain que la distinction des deux messages iconiques ne se fait pas spontanément au niveau de la lecture courante : le spectateur de l`image reçoit *en même temps* le message perceptif et le message culturel et … cette confusion de lecture correspond à

culturel, symbolique. Les autres, plus complexes, réunissent trois types de message : perceptif, culturel, mais aussi linguistique. Ce dernier accomplit, à notre avis, le rôle de désambigüiser la polysémie immanente de l`image et de conduire le récepteur dans une direction interprétative déterminée. Car il est connu le fait que «Toute image est polysémique» et qu`«elle implique, sous-jacente à ses signifiants, un *chaîne flottante de signifié,* dont le lecteur peut choisir certains et ignorer les autres»[8]. De plus, «la polysémie produit une interrogation sur le sens»[9]. Or, le message linguistique, complémentaire, aide le récepteur d`une image de sélecter une ou autre des interprétations possible.

En tant que repères opérationnels, on a choisi, pour notre article, des termes empruntés à la sémantique de la phrase, analogues à ceux de la théorie du récit, adaptés pourtant aux circonstances offertes par le réseau social discuté. Ils nous paraissent plus appropries à notre type de recherche, étant donné que tous se rapportent à un type spécifique d'action, que l'objet est une image, et non pas un mot, alors, un terme tel émetteur serait plutôt inadéquat pour désigner l`utilisateur de l`image : *actant **1*** (celui qui affiche, partage, utilise une image); *action* (utiliser, afficher, partager); instrument (l`image); *actant **2*** (le destinataire ou le récepteur des images, qui peut prendre ou inverser le rôle avec l'actant **1**, ou qui peut, au moins réagir par des moyens linguistiques[10]).

D`ailleurs, selon la définition de l'actant enregistrée dans la section *Lexicographie* du site du Centre National de Ressources Textuelles et Lexicales, ceux-ci « sont les êtres ou les choses qui, à un titre quelconque et de quelque façon que ce soit, même au titre de simples figurants et de la façon la plus passive, participent au procès»[11], c`est à dire à une action. L'assertion, intégrée dans notre démonstration, nous conduit à la conclusion que l'image même peut être considérée non seulement comme simple instrument, mais aussi comme actant, par rapport au processus de modification du monde (du destinataire).

Dans ce contexte particulier, on entend par *agentivité* la capacité de l`actant **1** d` agir sur l`actant **2** c'est-à-dire d'obtenir les *effets désirés* de la part de ce dernier. En même temps, on tient compte toujours du caractère *intentionnel* de l`agentivité, ce qui renforce, évidemment, la composante pragmatique de notre description.

3. Dimensions cognitive-épistémologique, émotive et pragmatique de l'image.

En tant que postulat, on part de l`idée qu`aucune image n`est neutre, puisqu`elle contient, de façon immanente et, par conséquence inéluctable, *la perspective* de son créateur sur le monde, *les représentations*, et *les évaluations, sentiments*, et *les vouloirs, les intentions* de celui-ci de *transmettre un message*. De même, aucune image n`est innocente, car elle contient *le désir* du *créateur* (avouée ou non, conscientisée ou non) qu`elle soit découverte,

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l`image de masse» … La distinction a cependant une validité opératoire, analogue à celle qui permet de distinguer dans le signe linguistique un signifiant et un signifié, bien qu`en fait jamais personne ne puisse séparer le *mot* de son sens, sauf à recourir au métalangage d`une définition.

[8] *Idem,* p. 44.

[9] *Ib.id.*

[10] La capacité réactive (et l`agentivité implicite) de la deuxième instance du processus de communication par l'intermédiaire des images nous a permis la nommer actant **2**. On a utilisé les termes «récepteur» et «destinataire», qui renvoient à un contenu sémantique plutôt passif pour éviter les répétitions lexicales et pour permettre une alternance stylistique dans notre texte.

[11] http://www.cnrtl.fr/definition/actant.

affichée, perçue, interprétée par quelqu'un. D'autant plus, dans le contexte du réseau social l'image accumule tout le chargement psycho-affectif, informationnel et intentionnel de l'actant **1**. Elle devient, dans cet espace, un instrument important par lequel l'actant **1** agit sur l'actant **2** (et vice versa), en opérant un transfère intentionnel de contenus (sémantique, pragmatique et émotionnel) qui rend ce type d'action semblable, en quelque sorte, à l'action des actes de langage. Alors, pourrait-on considérer, selon le modèle de Fontanile[12] (inspiré par Greimas-Courtès[13]) que les images soient caractérisées aussi par les trois dimensions: *cognitive, pragmatique, affective (émotive)* ? Fontanille apprécie que l`énoncé, en tant qu`objet qui transfère des valeurs entre l`actant **1** et l` actant **2** accumule les dimensions suivantes : la dimension pratique[14] (puisqu'il est concret, transmissible et adaptable), la dimension cognitive (puisqu`il véhicule des contenus informationnels) et la dimension thymique (puisqu`il est un objet à caractère affectif). L`image, en tant qu'instrument de transmission de valeurs entre l`actant **1** et l`actant **2** présente aussi toutes les trois dimensions énumérées ci-dessus[15] (pas nécessairement dans la même proportion, le trait affectif par exemple, pouvant prélaver sur le trait informatif ou vice-versa)[16].

Si on se demande que veut, concrètement, l'actant **1** de la relation avec le destinataire, on observe que ses intentions et ses buts sont étroitement liés à l'utilisation de l'image en tant d'instrument d'accomplissement de ceux-ci.

L`image permettent à l`actant **1** (qui prévoit ou non d'avance *tous* les effets de sa distribution) soit de se présenter soi-même au monde tel qu'il le veut, soit de faire l'actant **2** agir ou réagir, de lui induire certains états émotionnels ou de changer ses croyances. Alors, on peut considérer que l'image représente, sur le réseau social, un instrument de communication aussi important que le langage par lequel l'agent **1** manifeste son agentivité.

Les buts de l`actant **1** sur Facebook sont divers : d`obtenir l`adhésion de l'actant **2**, de gagner sa confiance, de changer peut-être ses convictions, de modifier ses sentiments, de les enrichir ou de les détourner etc. L'image peut tromper le destinataire, maie elle peut être, de même, être utilisée pour détromper l'actant **2,** lui présenter une réalité dont il avait des représentations déformées etc.

En ce qui suit, on va décrire ces processus en se plaçant du côté de l'actant **1** et en adoptant son point de vue, pour décrypter le sens de ses actions[17]. Dans le cadre de l`échange «dialogique» réalisé constamment entre les actants de type **1** et les actants de type **2,** échange réalisé par l`intermédiaire des *images* on a identifié quatre types d`intentions du premier. Autrement dit, l`actant **1** recourt à l`image pour obtenir certaines réactions de la part de l`actant **2**, dans un processus semblable, dans quelques aspects, aux actes illocutoires indirects, et pour accomplir son but, il en exploite les dimensions cognitive (informationnelle), pragmatique et émotionnelle. On peut alors parler d`une relation entre *le*

[12] apud. Ghidoli, p. 361.
[13] Greimas, Courtès, p. 80-81.
[14] On préfère le terme «pratique» dans ce contexte, pour éviter la confusion avec le terme «pragmatique», qu`on utilise dans cet article pour faire référence à la discipline et à la méthode bien-connues.
[15] Il faut préciser que d'autres dimensions de l'image, telle la dimension esthétique ne font pas l'objet de cet article.

[17] Une analyse complète de ce processus interactif exigerait, évidemment, dans l'espace d'une étude plus large, la description de tous les éléments impliqués, y compris le point de vue et la réaction de l'actant **2.**

moi et *l`autre,* réalisée par l`intermédiaire de image, chargée à son tour à la fois d`une double hypostase, d`objet réel, du monde, et d` actant.

4. «Je veux que tu saches».

Cette intention couvre deux directions informatives complémentaires : la direction informative générale et la direction informative personnelle.

4.1. La direction informative générale. Les images partagées par l`actant **1** envisagent les aspects les plus divers du monde (société, politique, paysages réels, art, événements sociaux etc.). Il en crée un «fil d`actualités *illustré*» unique, personnel, accompagné ou non par ses commentaires. Les petits textes insérés ou associés aux images ou les commentaires de l`actant **1** peuvent fonctionnent comme des contextes particuliers, fortement subjectivisés, qui complètent les informations apportées par celles-ci. Etant donné le transfère informationnel impliqué, la portée de cette activité de l'actant **1** vise (et se concrétise, au moins théoriquement dans) l'enrichissement de l'imagerie personnelle et du *savoir* du récepteur, et, par conséquence, la *modification* ses *représentations* du monde, comme, par exemple le fait une page telle Milky way scientist.[18]

4.2. La direction informative personnelle. Par les images qu`il partage, l`actant **1** donne des informations indirectes à l'actant **2** sur *sa personnalité* (en fonction des photos partagées on se rend compte, ou, au moins, on se l'imagine si celui-ci est plutôt sensible, réaliste, pessimiste etc.) sur *les événements personnels* (événements de famille, photos de vacance, photos des amis etc.). Cette activité déployée par l'actant **1** *fournit* aussi, de façon indirecte, *des données* concernant ses propres préoccupations et de ses intérêts.

5. «Je veux que tu croies».

L`objectif de l`actant **1** est de gagner la confiance du destinataire. Son intention vise également deux directions :

5.1. La création de la personnalité virtuelle. L`objectif de l`actant **1** est de se présenter de la façon, la plus convenable pour soi. On pourrait nommer cette action « la recréation de soi-même par l` intermédiaire de l`image ». L`actant **1** est préoccupé de se construire une identité virtuelle idéale, qu`il présente au public en usant d`une multitude d`éléments, verbaux ou non verbaux: images, symboles, dynamisme de l`activité, spécificité des éléments partagés (films, musique, articles etc.). Parmi eux, les images jouent un rôle important, car l'actant **1** considère (ou prétend) qu`elles «parlent» de ses préférences, de ses sensibilités, de ses options (esthétiques, culturelles, politiques etc.). C'est une façon efficace de couturer à un autre «moi», opérationnel dans le cadre virtuel, le seul accessible au destinataire, le seul considéré comme acceptable dans le rapport avec «l'autre». Et puisqu'on réussit à faire l'actant **2** croire qu'on est tel ou tel, ainsi ou autrement, cette finalité représente en soi un acte de manipulation.

5.2. La création du monde secondaire. L`objectif de l`actant **1** est non seulement de proposer au bénéficiaire sur sa propre vision sur le monde, mais aussi de lui *faire croire,* de le *convaincre* que c`est la seule vraie ou la meilleure. Il serait heureux que le bénéficiaire adopte

[18] https://www.facebook.com/Milkyway.Nasa.1159432164852282208 71?fref=ts.

sa vision et sa perception, que ce dernier commence à concevoir et à juger le monde de la façon suggérée par les images qu'il a distribuées. C`est ainsi qu`on crée un monde secondaire, soit structuré sur le principe de «la vie en rose» (images picturales, fleurs, souhaits, petits enfants ou animaux, objets décoratifs), soit un monde édénique (paysages réels ou oniriques), soit un monde critique et rationnel, (caricatures, dessins thématiques), un monde des politiciens, des journalistes, des végétariens etc., un monde qui interfère avec le monde réel, primaire habitée par le récepteur.

Tous ces mondes virtuels et, évidemment, partiels, influencent l'actant **2** dans la mesure où il commence à adopter et à intégrer, dans son univers réel, les propositions informationnelles, esthétiques, axiologiques, émotionnelles des images partagées dans le réseau.

6. «Je veux que tu fasses».

Par les images qu'il partage, l`actant **1** veut que le récepteur réagisse de manière concrète, active, (et parfois non seulement dans l`univers du réseau, mais aussi dans la vie réelle). Il n`attend pas (ou il n`attend seulement) une attitude réactive au niveau verbal, mais une autre, plus forte, au niveau du geste et de l`action, qui transgresse le registre virtuel et se concrétise dans le monde réel. La réaction la *plus faible* à son geste d`affichage serait *la redistribution* de l`image *ou la réponse par une autre image* ou par le renvoi à un lien (link) etc.; la réaction la plus forte, disons, *une manifestation* dans la rue. D`habitude, ces images sont accompagnées ou contiennent (superposés) des messages linguistiques. C`est aussi sous cette direction intentionnelle que l`actant **1** peut essayer de promouvoir un produit par des et de faire le récepteur l`acheter (ou de le promouvoir à son tour, par la redistribution des images). Ou, de même, l`actant **1** peut fournir des images pour convaincre les récepteurs de donner des argents pour une campagne humanitaire. De même, il peut partager des images au caractère militant pour des causes diverses, qui appellent les actants de type **2** aux manifestations (meetings, démonstrations dans la rue), comme dans l`exemple suivant :

https://www.facebook.com/home.php#!/photo.php?fbid=303735719694409&set=a.303735716361076.74193.217514361649879&type=1&theater

ou qui font appel aux sentiments individuels pour exercer une certaine influence générale, dans le sens de la propagande pro ou contre une cause (dans le cas suivant – la guerre).

https://www.facebook.com/home.php#!/photo.php?fbid=489816591086320&set=a.2176036049 4288.57691.217514361649879&type=1&theater

On observe que, pour mener à bonne fin ce type d`intention, l'actant **1** compte sur la capacité de l'image de générer un certain état émotionnel (révolte, reconnaissance, fierté, regret etc.), sans faire pourtant de l'appel aux sentiments du destinataire *un but en soi.*

7. «Je veux que tu sentes».

C`est peut-être l`objectif le plus subtil de l`affichage des images. Modifier l`état émotionnel du destinataire est l`objectif dont les effets sont les moins contrôlables, les moins quantifiables. En affichant et en partageant des images, l`agent vise des réactions émotionnelles, des effets psychologiques que les récepteurs dévoilent ou non, qu`ils les rendent explicites ou non. Ce sont des images destinées à susciter de divers sentiments (elles sont partagées pour faire le bénéficiaire rire, admirer, pour le faire devenir triste, pour le faire se révolter etc.). C`est le cas, par exemple, des photos prises après les désastres, des photos destinées à servir pour initier des commémorations virtuelles etc. L`image suivante, par exemple, fut distribuée (entre autres) pour commémorer les victimes du grand séisme de 4 mars 1977 de Roumanie.

https://www.facebook.com/home.php#!/photo.php?fbid=562271967125265&set=a.210990680920125.61446.210986502253815&type=1&theater

Un autre exemple pourraient entre les pages thématiques, dédiées à certains sujets sensibles, telle *The Thanathos Archive*[19], qui introduit l'actant **2** dans un univers macabre et agit directement et de façon brutale, sur son état émotionnel:

https://www.facebook.com/photo.php?fbid=10151627220579736&set=a.434750839735.231973.74757689735&type=1&theater

Par ce type de pages on ouvre aussi à l`actant **2** les portes d'un monde secondaire, des univers spéciaux. Celui-ci découvre qu'il y a des individus préoccupés par des dimensions de la vie ou de la mort qu'il n'imaginait pas jusqu`à ce moment. Il peut en être marqué et influencé lui-même dans ses convictions et ses propres rapports sentimentaux aux dimensions fondamentales de l`existence peuvent être en quelque sorte modifiés.

[19] https://www.facebook.com/Thanatos.net?fref=ts.

8. «Je veux que tu dises».

Le dernier type de réaction que l`actant **1** cherche à induire a l'actant **2** est de le faire de répondre par de moyens linguistiques. À notre avis, c`est la cinquième composante pragmatique obligatoire dans le processus intentionnel du remodelage du monde proposé par un réseau social, puisque la socialisation implique, en premier lieu, la communication verbale.

Parmi les images les plus illustratives pour cette sorte d`action sont les représentations situées aux extrémités ceux qui évoquent les tragédies, la tristesse, le bizarre, mais aussi le bonheur onirique ou quotidien, la gaieté etc. : dessins, photos d`animaux, d`objets qui sont associés d`habitude aux sensations qui font plaisir (une tasse de thé ou de café, une tablette de chocolat, etc.) accompagnés d`un commentaire de type souhait, d`un commentaire motivationnel ou d`une sentence (maxime). C`est un type de communication mixte, verbale / non-verbale (image), un « dialogue » *sui generis*, contenant des formules de salut, des souhaits et des conversations légères, qui impliquent le commentaire de l'autre (de l'actant **2**). Évidemment, la réussite de ce type d`affichage se quantifie dans le nombre de commentaires (réponses).

9. Conclusions.

L'interaction par l`intermédiaire des images est un trait fondamental du Facebook. Par conséquent, il est pratiquement impossible aux usagers de s`en soustraire. Pourtant, bien qu'on ait reconnu l'influence de l'image sur le destinataire et sa capacité de transformer en quelque sorte le monde de ce dernier, son statut d'actant, on ne considère pas qu'on puisse parler d'une agentivité propre, de l'image tout seule, mais d'un agentivité qui lui est induite par l'actant **1**.

Communiquer signifie, au-delà du coté informatif transitif, *se communiquer* et *agir*. Par son côté agentif, l`utilisation de l`image sur Facebook signifie l'action du communicateur sur le destinataire, l'influence que le premier exerce sur le second (et vice-versa). C'est dans ce point qu'on a trouvé une certaine ressemblance entre la communication par les actes de langage indirects et la communication par l'intermédiaire des images. La ressemblance implique pourtant des limites bien déterminées, douées aux différences ontologiques, aux conditions de production, à l'intervalle temporel de propagation et d'action de chacun. Le but commun de la communication par l'intermédiaire du discours et par l'intermédiaire des images serait de modifier le monde, en général, et le monde du destinataire, en particulier, et c'est ici le point dans lequel on peut réellement parler de « faire des choses à l'aide des images ».

Une étude complète des cotés sémiotiques et pragmatiques de l`image sur les réseaux sociaux devrait être beaucoup plus étendue et devrait aussi départager nettement la description des images simples de celles qui sont accompagnées de textes ou qui ont des (petits) textes superposés.

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A DISCIPLINE OF REFERENCE IN PRESENT DAY RESEARCH: DIGITAL HUMANITIES

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Abstract: The impact of the digital era on the humanities is evident. Beginning with the electronic text and the online libraries, with the search platforms and the creation of databases icreasingly performant, the two fields, the „digital" and the „humanist" have merged and created a new interdisciplinary field, called the Digital Humanities. In this paper we will analyse the main aspects of the history of the relationship between the computer and the text, the main applications of the new discipline, the textual and the visual reading, the digital cartography or the 3D reconstruction. We take into question the pedagogy of the Digital Humanities as more and more DH Centers are created around the world. Finally we will investigate the epistemologic value of the new science and its capacity to create new research patterns and new instruments of knowledge of the modern world.

Keywords: Digital Humanities, digital era, the post-print, modern humanist research.

"An incredible number of dice, always rolling, dominate and determine each individual existence: uncertainty, then, in the realm of individual history; but in that of collective history . . . simplicity and consistency. History is indeed 'a poor little conjectural science' when it selects individuals as its objects . . . but much more rational in its procedures and results, when it examines groups and repetitions." (Fernand Braudel)

The complexity of the research method and discipline, represented by *Digital Humanities* can be very good explain through the Fernand Braudel's quote mentioned above, related to the way of understand history. When we are dealing with a large field, the best method to deal with it isn't that of stitching together different parts of knowledge about different cases and situations, because it doesn't represent a sum of those cases, so, in order to see it in perspective we have to create a collective system, that should be apprehended as a whole. This pattern must be applied when we want to better understand the problem of *Digital Humanities*.

A qualitative rather than quantitative approach of the *Humanities* disciplines focused on the literature, music, arts, dance, theater, architecture, philosophy etc. can be made using computing like a modeling tool, like a practice of representation, like a way of thinking, and like a way of ontological responsibility. *Digital Humanities* describe the work at the intersection between digital technology and humanities disciplines. Here is a more elaborate definition:

"The digital humanities, also known as humanities computing, are a field of study, research, teaching, and invention concerned with the intersection of computing and the disciplines of the humanities. It is methodological by nature and interdisciplinary in scope. It involves investigation, analysis, synthesis and presentation of information in electronic form. It studies how these media affect the disciplines in which they are used, and what these

disciplines have to contribute to our knowledge of computing." (The European Association of Digital Humanities)

Elements of the *Digital Humanities* history

The milestone of the interdisciplinary experiment between humanities and the computer was set in the early years after the second world war, when an Italian Jesuit priest, Roberto Busa, started a monumental task that consisted in creating an *index verborum* of all the words in St. Thomas d'Aquino writings, in total some eleven million words in Latin. Busa got an unexpected but precious help from an IBM director, in the USA, and so a very laborious, both physical and intellectual work with punched cards and huge computers, following a concordance program written by Busa for the project began. The originality of Busa's enterprise was the fact that he refused a purely mechanized program. Organizing the entries into "lemmas", he succeeded in putting them into an order that made sense, like in a dictionary. His project lasted about 30 years and eventually produced in the 1970s the 56 printed volumes of the *Index Thomisticus*, currently to be found on the internet, where the search of one entry, or lemma, provides concordances (the occurrences of the given terms or expressions in their context), and also offers statistics information on them.

The advent of the computer made possible the record of the frequency of a word appearance in a text and many such exercises were made, by pure curiosity or even for legal purpose. The period also saw the first attempt in bringing together humanists and those involved in computer issues; in 1964 IBM organized a first conference entitled "Literary Data Processing Conference Proceedings", discussing the difficulties that the text encoding procedures had at that time. This was the first of a series of conferences that preceded the organization of the *Association for Literary and Linguistic Computing*, born at Cambridge in 1970. In the same time, a journal was created, the *Computers and the Humanities*, (1966) and also some centers were created, dedicated to the use of computer in the humanities were established, mostly in the UK but also in Italy or Germany and of course in the USA.

If the first period of what was not yet a new field is to be described like technologic, the second phase is that of the knowledge dissemination. Use of technologies was more and more and rapidly growing, knowledge was spread. Conferences on the subject were organized every year, with now an emphasis on the linguistics, but most of all it provided a forum for researchers in a field that now had a name, the corpus linguists.

Academic computing centers were organized and the first platform where a researcher had the opportunity to register his paper was the "Oxford Text Archive", in 1976, that maintained an author's electronic text, provided its copyright permission: it was the first digital library in the world. In the same time a group of scholars began to create archives of texts, such as *Thesaurus Linguae Grecae*, in California, or *The Old English Corpus for the Dictionary of Old English*, in England.

Meantime, the period saw the introduction of academic courses on various aspects of humanities computing, emphasizing on stylistic analyses or linguistic applications, in the humanities field, or on the mechanics of using specific software programs, in the technical universities. This second period lead to the recognition of the need for standard tools for text encoding, one the initiative being the COCOA concordance program in Britain, the predecessor of the OTA (Oxford Text Archive).

In the third phase, this is mid-80s to early 90s, significant developments were registered. As personal computers became a necessity of scholarly life, the access to the three existent DOS-based text analysis programs became more facile, and so the creation of the hypertext (the link between file cards) was rapid which came along with the invention of the networking, or at least the electronic mail, by the mid 80s. The first electronic seminar was launched by Professor Willard McCarty, in the name of o group of people working in the field and who thought that they had to get in touch with each other on regular basis. The first message was send out on may 7 1987 and since the first electronic or discussion list or group became a model with excellent standards of editing and with high level of discussion that is still functioning today, making a significant contribution to the development of the digital humanities community. (*The Humanist Discussion Group*).

This period also saw the publication in print of large-scale attempt of bibliography, in the *Humanities Computing Yearbook*. Also, in 2001, as a result of a massive effort and million dollars support in North America, a new mark up scheme for text encoding was creates, the TEI (Text Encoding Initiative), and it was the first systematic attempt to categorize and define all the features, in the so called tags, in the humanities. The TEI adventure began with an international conference of the ALLC where scholars examined the possibility of creating a standard encoding scheme for electronic texts. In all, some 400 encoding tags were specified and then published in the TEI guide-line. This was the beginning of the digital libraries in the western world so common nowadays.

The digital humanities activities developed rapidly as the Internet era appeared. The first graphical browser called Mosaic was launched in 1993. Academic groups already involved in linking computer and humanities rapidly saw the great opportunity of the possibility of sharing knowledge and publishing on the web. Electronic resources were gathered in "archives", such as the William Black archive created by the Institute of Advanced Technology of the University of Virginia, archive meaning a collection of material were the reader will follow the road of his own search and editing meaning the publishing of an e-text enriched with the comments of a group of researchers. One of the first digital humanities experiment was, and still is, the Woman Writers Project, a web site created at the Brown University that offers to the scholar the possibility to read texts written by pre-Victorian women writers, project supported by the National Endowment for Humanities.

A revolutionary dimension was added to the humanist electronic resources with the rise of the multimedia information. Suddenly a new language emerged, an audio-video expandable language that changed the classic or normal text into what it is called today a "post-text" which means transmedia crisscrossing and the creation of a new and very interesting concept of a kind of sensorium of humanist knowledge focused on transferable and interactive research platforms. Many examples can be given from the *Valley of the Shadow* from the Virginia University to *The Republic of Letters*, from the Stanford University or the biggest European platform that gathers million of pieces of information of the European heritage called *Europeana.eu*.

In 1990s was a great deal of concern about the death of the book, and due to this fact, scientists have been written and published a lot of articles and books on this problem. The digital age could kill off the print resources, but few years after it was demonstrated a

complex relationship between print works and electronic resources, and print resources continued to co-exist with digital ones.

The humanities scholar had as main activity reading and analyzing texts and computational techniques simplify those processes by creating working tools.

Applications of *Digital Humanities*:

Reading texts

The "reading" refers at processing content and is a form of data mining that allows a text to be processed and analyzed. Promoters of the method argued that this king of text processing present aspects of literary and historical texts at a large scale that is not possible for human readers. Those results are very useful tools in starting new researches.

If we refer to the stylistic analysis studies, the Computational Stylistics is focused on searching patterns in language related to the writing and reading processes that could not be made without computational methods. For example, is very easy to analyze the patterns of similarities and differences in Shakespeare plays in terms of spoken dialogue. Here is a grouping in these plays, of genre and chronological sections. Computational stylistic work can never be a fix one because of the variability of the semantic operation of language that means the same textual form in different context, has different meaning.

Authorship studies determine 'yes or no' aspirations to the situations that are formed. Authorship attribution is based on Stylistics that are been accepted in a specific contexts and areas. Humanities computing deal with attribution based on stylistic features specifically based on internal verification and comparing the results.

A fundamental tool for any kind of analysis and research on language is represented by a corpus that in digital era has been taken an electronic form. Corpora of literary works were assembled to facilitate stylistic analyses and authorship studies and it represent the general language. Since 1990 began the 'golden era' of linguistic corpora; a different corpora are compiled most of them by government-funded projects in Europe, USA and Japan as: monolingual corpora and multilingual corpora that covered multiple languages. Those numerous corpora are available in the USA through the Linguistic Data Consortium (LDC) and in Europe through the European Language Resources Association (ELRA).

The most used representation format for linguistic corpora is XML. Some of corpora are tagged using the EAGLES XML Corpus Encoding Standard (XCES), and a Text Encoding Initiative (TEI). There are two types of information that may be encoded with XCES:

1. *Gross structure:* universal text elements down to the level of the paragraph as volume, chapter, footnotes, titles, headings, tables, figures, etc., features of typography and layout, and non-textual information like graphics.
2. *Segmental structure*: elements appearing at the sub-paragraph level as quotations, orthographic sentences, orthographic words, abbreviations, names, dates and highlighted words.

As regarding the annotations, are linked with data is using XML conventions. Corpus annotation is grouped in some major section type: morpho-syntactic annotation, parallel alignment, syntactic annotation, semantic annotation, discourse-level annotation and annotation of speech and spoken data.

Reading texts in digital humanities language go from the pure text approach such as stylistic analysis and authorship studies, analysis of linguistic corpora, the electronic editing, textual analysis, thematic research collection, print scholarship and digital resources and also interdisciplinary applications such as cognitive stylistics, multivariant narratives or robotic poetics.

Examples of text reading:

Electronic editing

Our century challenges the editing process with new demands. New „editing" genres were born, such as post-print artefacts, products where content and structure are disputed between strategists and information designers or graphic artists. Our post-print era lies on the vision of assuring effective and sensitive communication to a divers, sociologically and culturally, audience. An interesting transformation involves the „old" procedure of marking up of a text, that meant the conventional symbolic printer's instructions in the margins of a text. This job was done by the „markup men" and applied by the editors, publishers and authors and it was indeed the genesis of today's markup languages, such as XML or HTML, the language that enables the display of text and graphics on the web or the CSS (Cascade Style Sheet) that is the computer language that expresses the presentation of structured documents who's content can be reused and presented in many ways (colos, font, layout). One of the successes of the electronic editing is the collaborative writing, with the help of word processor documents (Google docs, Zoho), that are supporting sharing the docs and also providing processing fuctions such as columns, inserting images, comments, formulas, etc., With the electronic editing the editor will be in charge of organizing the content but will let the collectiver reader to choose what they want to know.

Multivariant narratives

The way we tell and read stories is related to their material mediums. Emergence of digital media coincides with a crisis in literature around truth and authority. Digital media present new opportunities for the development of multivariant narratives. Those are stories that go through different cycles or loop, meaning that a story can have many different endings dipending on how the person decides to play the stories out. This type of narrative is common when we try to construct truths from oraltradition. Over time truth becomes uncertain and our minds construct different endings. For Marie-Laure Ryan, the most important theoretician of the multivariant narratives, classic narrative is a „a medium-free, semantically based definition, that lives in texts but can emerge from stimuli that are not narrative; narrative is not only linear but vectorial, it must be followed from the beginning to end". Digital texts are durable in that they are recorded but subject to unstable platforms, also they can be kaleidoscopic, producind a vast number of versions from a limited number of elements. One of the caracteristics of the multivariant narrative is the fact that it implies a variable point of view, the reader having acces to various characters's perspectives, the most common example being that of the videogames (like a „god game", an artificial life game that casts the player in the position of controlling the game as an entity with divine powers: Populous, Dungeon Keeper, Black@White, etc.).

Thematic research collections

One of the easiest and most rewarding ways to begin engaging with the digital research is to built what Carol Palmer calls a „thematic research collection". Palmer describes it as „digital aggregations of primary sources and related materials that support research on a theme". Such a collection is distinct of an archive because it does more than simply collect materials. A thematic research collection also includes the research commentary on those materials, the researcher composing the text that will guide visitors through the collection, sort of museum exhibits contextualized. One excellent tool to create a thematic research is Omeka, a web-publishing platform that allows anyone to collect various items, documents, photographs, sound files and videos and organize them into an exhibit.

Reading visual

The "reading" it can be use as well in processing images, and is so called cultural analytics as the author Lev Manovich described it. He use screen displays and digital tools to analyze, organize and sort a large number of images. Through the new process way based on values, color, degrees and difference he founded one of the core research areas of cultural analytics.

Digital Humanities use a lot of activity and visual format like timelines, diagrams, chart, tables and maps. Maps as a visual representation are not accompanied by instructions about the way of reading their encoding. Using GIS (Geo-Spatial Information Systems) as operational system in maps can be encoding all kind of theory. In Digital Humanities, maps are a very important tool because using it can transform artistic, literary or historic descriptions into a visual representation. From the earliest time human being was concerned in mapping different places and routs.

Mapping includes:

Spatial viewpoint

Temporal (out of date)

Conceptual (experiential vs. literal).

Mapping is just a record of experience not of things. Maps contain hypothesis that encapsulate cultural values in various fields, at a specific historical moments. All the materials are process in the present and fix them into a single geographical representation system, or are use elements from past presentations into map formats.

In his critical postmodern analysis Edward Soja, set a distinction between is concept of "space" as a physical territory and "place" as an experiential environment. According to his theory space is a construct that comes into life through the activities of experience. These concepts produce some challenges for the visual instruments of mapping that we use at present.

Digital cartography is the process by through a collection of data is changes to a virtual image. The first role of those maps is to reproduce a particular area; since early civilization people have created maps but only recently we have had the digital tools like Google Earth or Maps to create sophisticated and interactive maps. Geographic information systems (GIS) are computer applications concerned with the manipulation of geographic information and today such software are capable of represent, analyze and make visual any kind of information about the location of divers phenomena around the earth. Remarkable

experiences have been made in different part of the world, most of them being the result of the work and study of the "geocriticism" group, headed by Robert Tally and Bertrand Westphal.

Using digital technologies in humanities research it gave birth to many changes in different disciplines. For example using digital images for research and teaching in art history it requires the ability to manipulate digital images, and to use software.

"Digital teaching … has stimulated the development and application of tools to simulate and enhance the experience of viewing art and architecture in new ways…. These tools make it possible to unfurl scrolls, move through buildings, zoom-in on details, overlay different states of an etching, track the build-up of a painting, animate structural forces, navigate 3-D reconstruction of ruins, model an unbuilt design, and map archaeological sites. …These tools are yielding new perspectives on the objects of study…" (Ballon Hilary, Mariët Westermann)

Teaching the Digital Humanities

The rise of the Digital Humanities as a coherent field was accompanied by the creation of many Digital Humanities Centers, as a result of the evolution of the Humanities Computer Center as an institution. Laboratories such as the one in the Oxford or King's College London are very important for the application of information technology to the humanities, they create and develop the Digital Humanities as a field with a solid theory, and they are infrastructure nodes and models in the organizing of other centers all over the world. Also those Centers are inspirational regarding collaborative and interdisciplinary work; they bring students to learn how to work on project-base, hands-on and to learn in progress, notions that are a key to a modern university education and research.

From the late 80s through the mid 90s, pedagogy held place of pride in the Digital Humanities as the 2001 conference on "The Humanities Computing Curriculum" in British Columbia demonstrated. Since then a number of workshops dedicated to the digital humanities pedagogy were held in different occasions, the most recent one being the "Innovative teaching methods and practices in the digital humanities" to be held in Lausanne at the DH International Congress, July 2014.

As for now, relatively few centers in DH offer undergraduate and graduate training, the most important being the program offered by the Department of Digital Humanities at King's College London, under the supervision of Professor Willard McCarty. The undergraduate offers a degree analyzing digital culture, comprehending the consequences and meaning of digitization in social media, gaming, digital memory, etc. At the University of Amsterdam a project called Coding the humanities is running, that's' aimed at collaborative tool building and reflecting on the tools used in the humanities. Other programs run in many Universities of Britain, USA, but also in Luxembourg, Graz, Milan, Madrid, Belgrade or Budapest. An interesting map of the DH Centers around the world is available on the CenterNet site.

Most colleges and universities in Europe have extensive resources for research and study. Contemporary *Digital Humanities* utilize these assets by taking as partners, libraries, museums, archival collections. Extra-mural partnerships, with professional societies,

historical associations, corporations, public entities can extend the possibility to reach more and more people.

Digital Humanities pedagogy emphasizes teamwork as well as attention to a larger set of skills beyond classical txt-based critical thinking. It emphasize the ability to think critically with digital methods, to understand, analyze and use data, and most of all, to work collaboratively, across disciplines and methodologies.

Advocacy and controversy

If there still are some voices from the conventional humanities scholars that dismiss digital humanities, we consider that there are some crucial points on which we can advocate for DH as a field: the contribution to cultural record, through the database creation or the thematic collections, the virtual exhibits, by thinking beyond the ideologies and embracing the diversity, the original, the innovation.

In conclusion digital resources improve the humanities research area with a new way to see, and represent humanistic fields and with new tools that facilitate the process of interpreting humanities materials. A different point of view on analyzing texts can lead to a new way of reading and understanding print resources.

As we see in our presentation all applications of digital humanities are based on the fundamental interpretative acts like: parameterized (what can be measure), counted, sorted, and displayed. The research results of projects in humanities domain have to compulsory be read in relation to those issues, about the corpus under investigation.

"Digital Humanities shouldn't only be about the production of knowledge. It's about challenging the ways that knowledge is represented and shared." (Mark Sample)

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INTELLIGENT AGENTS AS IT SUPPORT FOR COMPANIES

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Abstract: An important trend in modern computer science is the implementation of intelligent agent-type systems. The objective is to distribute the processing operations to a group of agents, a process by which to obtain efficiency and productivity that is lacking of knowledge-based systems previously implemented. This technology has established itself in recent years as a reliable option for the development of complex distributed software systems that operate in dynamic and open environments. The concept of intelligent agent, is considered in the literature as an interdisciplinary element belonging to both computer science and artificial intelligence. Certainly is that this technology has a crucial contribution in various fields: planning tasks, data mining, production planning, supply chain logistics, electronic commerce. By using these intelligent agents, it can perform tasks at a company more quickly and without human intervention, and getting the necessary information in real time (delivery terms, return the product, service, credit, dealer reputation, privacy, etc.).
In this paper, I intend to develop the applicability of using intelligent agents in the electronic commerce. In this regard, I will first present a brief history and some definitions of software agents, such as autonomous and intelligent agents, several classifications and areas of application after which I proceed with to a presentation on the general applicability of agents in e-commerce. Thus I shall approach their operational mechanism, multi-agent systems in e-commerce, benefits, and finally, the limitations of these technologies.

Keywords: intelligent agents; electronic commerce; multi-agent systems; environment; company.

1. Introduction

Knowledge-based systems have been imposed in recent years as a reliable option for the development of complex distributed software systems that operate in dynamic and open environments. Agent-based software systems have emerged from the need to conduct software capable of operating in a dynamic and heterogeneous environment. Basically, the software agent can be defined as a software product able to act on behalf of a human or artificial user a load to achieve a well-established.

Software agent is regarded in the literature as an interdisciplinary element belonging to both computer science and artificial intelligence. Until now, however, did not reach a consensus on the definition and classification of software agents, but the definitions of a few authors with certain notoriety, it achieved in time a wide acceptance. Developing software agents have made significant contributions in key areas such as planning and production tasks, data mining, supply chain logistics, electronic commerce. In this regard, different tasks can be performed at a company more quickly and without human intervention, getting the necessary information in real time.

In this paper, I intend to present the applicability of using intelligent agents in the electronic commerce. In the first part, we made a brief history and I gave some definitions of the concept of software agents, both the autonomous and intelligent, a series of their classifications and the main areas of use. Later, I made an analytical presentation of the agent's applicability in e-commerce, addressing their operational mechanism, benefits, and finally, the limits of these technologies.

2. Brief history of the software agents

The first steps in automating information work, were MRP systems (Material Requirements Planning) which were followed, shortly by the second generation of software packages for MRP and finally of ERP packages.

The MRP was initially useful for the efficient management of material consumption, allowing the user to enter the exact materials and quantities needed to produce one unit of each product of the company and then detailing the production plan (with the exactly quantity of products that would to achieve in the next period). The program provides a report on materials and related quantities required to be supplied, and can determine the rate of consumption and also be able to estimate the rate of supply to ensure the safety stock. The facilities offered by the MRP were very helpful but only for large companies, who had in the management multiple branches quite strong, located in various corners of the world.

The next generation of MRP software, was focused on the needs of human resources and propose an optimal calculation of human resource needs for different levels of production and it's scheduling in order to meet the deadlines. The accounting modules have been extended to be able to generate (sometimes ad hoc) reports complete and useful for top management.

With the expansion of the use of such software, it sought new solutions to support managers and thus appeared ERP systems (Enterprise Resource Planning), which provided the companies an integrated system for all activities. Being an integrated, this software has a single database, to which users have access to all levels of the company on the basis of granting access rights.

The next step in the evolution of enterprise software systems has been the development of software systems based on intelligent agents who enable the assignment of all repetitive tasks fully some autonomous agents. An agent is considered autonomous if, after receiving a task, a carried out without any human intervention, been thus an independent system. In this respect, there is a massive reduction in costs and time spent working in the organization of information and can enable employees to concern only those non-repetitive tasks that are really challenging and are not yet automated. A consequence of the use of intelligent agents is materialized in building some EDI VAN networks of wide area that can interconnect a number of corporations, to integrate services into a single system of production management.

A significant example, in this regard, are the companies Boeing and Airbus working with thousands of business partners to produce commercial aircraft. Basically, network environment, is the means by which intelligent agents will be integrated with ERP solution to each member company of the network, realizing:

- ✓automatically tracking the rate of consumption of materials;
- ✓estimate the remaining time until stocks are exhausted;
- ✓finding business partners that can achieve optimal supply;
- ✓knowledge of all the restrictions in the system (the time required to achieve delivery, asking price, etc..);
- ✓automatic generation and management of contracts, by calling the document management module integrated in ERP solution, with all relevant clauses; access to electronic payment systems used by the company for various transactions.

After analyzing these opportunities offered by the use of intelligent agents, we can draw major benefits to businesses: reduce the cost of traveling for business, the specific supply cost and the possible elimination from system of human operators. Given that intelligent agents could be implemented in the scenario described above, all operations and transactions should be initialized and completed in a time so short, that the human operator could not follow and respond timely to changes in the system. Thus, the man would not have a useful role or place, in the activities environmental of network which are allocated of the software agents. There may be a significant disadvantage, such as the cost of failure in securing the system, which would be very high and the IT department would require additional funding.

3. The concept of intelligent agent

The notion of agent has been used by McCarthy J. since the 1950s, and was then detailed a few years later, at the Massachusetts Institute of Technology, along with Selfridge O. G., in a project. Thus, they defined the concept of software agent as a computer system, that at receipt an objective, would achieve the processing needed, and in the case lock, it can ask and receive advice, offered in human language. Since then, a series of researchers in the field have studied this new concept, each with their own opinions. An important contribution to shaping the theory and methodology of software agents, have it had object oriented programming, concurrent object systems and human-computer interface design.

Genesereth R. M. and Ketchpel S. P. (1994), considers autonomous agents "a system placed in an environment that reacts to this environment and acts on it in accordance with a target".

Maes P. (1995) estimated that agents autonomous are "computational systems that populate a complex dynamic environment, perceive and act autonomously in this environment, and thus realizes a set of goals or tasks for which they were designed." The definition takes into account the environment and agent autonomy, but stresses the need for the types of environment to be complex and dynamic.

Franklin S. and Graesser A. (1996) have defined an autonomous agent as "a system situated as part of an environment that perceives its environment and acts on it, over time, following their own agenda, in order to affect what it considers as being the future". They believe that when describing an autonomous agent, they actually describe the environment, sensory capabilities, actions, motivation, and action selection architecture.

Nwana S. H. (1996) distinguishes two periods in the research of the software agents. The first period begins in 1977 and the second in 1990. First period is rooted in DAI (Distributed Artificial Intelligence) and helped to define the interaction and communication between agents, the decomposition and distribution of tasks, coordination, cooperation and conflict resolution through negotiation. In the second period the focus was on concrete implementations of software agents, studying the typology of agents and how collaboration in the network.

Shoham Y. (1997) state that an intelligent agent "is a software entity that operates continuously and autonomy in an environment often populated by other agents and processes."

Jennings N.R. and Wooldridge M. (1998) defined software agent as "a process able to react and initiate changes in its environment, possibly in collaboration with users and other agents." Concrete applications of the software agents have some common features: they were designed and built for a definite purpose, are autonomous and react to their environment. To achieve its objectives, they must interact with other agents, but because agents are autonomous, these interactions are complex and require cooperation, coordination and negotiation.

Wooldridge M. (2000) considered the agent "a computer system located in an execution environment and capable of autonomous action in that environment in order to meet planned objectives." The definition does not mention the type of environment because the environment can vary. In general, an agent has no control over the environment, but only partially, it can influence.

Basically, in the definition of software agents are outlined two branches: one which regard the agent as a behavioral entity, and another that is based on the description of the attributes of the agents (Buraga, S.C., 2001):

✓agents as behavioral entities in which information systems behave like entities in an autonomous manner, perform various actions with a certain level of response and displays attributes such as learning, cooperation and mobility, assisting users in their activities.

✓agencies as a description of their attributes: reaction, autonomy, collaboration, communication, inference, continuity, personality, adaptability, mobility.

Individual behavior of the agent is determined by a complex interaction between its internal states and external influences such as environment or other agents. Thus the exact trajectory of an agent, can be known only at run time of the agent in the environment. Due to the complexity constructive, the agent behavior becomes clear only at runtime. These implications are very important in critical areas such as air traffic control.

Buraga S.C. (2001) outlined four major criteria for the classification of software agents:

- artificial intelligence, software agents have been evaluated based on the ability to solve problems:

✓ reactive agents, record the reactions to changes in the environment or to the messages received from other agents;

✓ agents intentionally, shall draw up its behavior taking into account the 'intentions' and 'belief', creating action plans and executes them;

✓ social agents, is based on models drawn from human society and working with other agents in the agency.

- primary attributes: have the following categories of agents: collaborative, of interface, mobile, computer / internet, reactive, hybrid intelligent;
- distributed computing, in terms of this criterion, there are mobile agents, which can be defined as software entities that run in a software environment and includes an agent model, a model of the life cycle, a computational model, a model the security, a model for communication and a navigation model;
- types of software, software agents are delimited by control structures, operating environment, programming language and its applications.

Many times, in practice, it is necessary to address the multi-agent architecture (simulating interactions between groups or organizations, solving in distributed mode problem, etc.). The advantage of using these systems is given of robustness (due to the fact that the tasks are divided among several agents if one falls, the system no crashes) and scalability (with a modular architecture, new agents can be added to increase yield).

4. Applications of the agent-based software technologies

According to Haag S. and Cummings's M. (2010), there are implementations of software agents following categories:

Shopping agents - explore the internet looking for information about goods and services and works very effectively for common products such as CDs, books, electronics, etc.

Personal agents - acting on behalf of the user being able to perform operations such as:

- check emails and announces receipt of important messages;
- at the user request seeking information on the area of interest;
- search the jobs on Internet and submit your resume for positions that meet certain criteria;
- prepares the news reports on requested domain;
- play computer games as acting as of opponent;
- synchronizes user profile on the various social networks;
- scans web pages and highlight important fragments of the user;
- the user completes the online forms and retains information to automatically fill in the future.

Data mining agents - are used to identify trends and patterns in information from multiple sources, information which are found in a data warehouse. This information can then be used by people for various purposes. Agents for data mining can detect through trends and key indicators, the major changes or opportunities can even alert the user.

Software agents for monitoring and surveillance - working on a computing device and are used to observe and report various situations, such as: tracking inventory levels, price of the competitors, evolution scholarship and possible information leaks. An example, would be the monitoring agent from NASA laboratories which inventories, planning and pursues food supplies.

Network and communication agents - this category includes agents for filtering and automatic sorting of the e-mails, server monitoring, exploration of the Internet in order indexing for a search engine(egg spiderbot for Google) that browsing on WWW, which scans the environment in a particular area to identify wireless networks, management agents on telecom devices, for crowd simulation in order to take safety measures.

Auctions agents - these programs try the integration on the basis of algorithm of the rules and conventions of specific bidding auction theory. These include algorithms support for managing by the agent a several bidding systems (English, Dutch, open, closed, Vickrey, etc..), but and of the seller or buyer. The elements to be integrated effectively in software include: price fixing mechanisms (the highest price allowed, the lowest acceptable price, etc), rules for conducting the auction, bidding step, participation many-to-one or many-to-many,

the closing auction, relevant user information management, tender with a good single or multi-product, where permitted - management of the second price.

E-learning agents. The limits of the current e-learning systems can be overcome by integrating learning agents (software agents specialized). The advantage lies in the ability of the agent to work with each individual, in personalized mode, providing just the necessary study materials and at the right time. Also, may aid teachers in the design of courses and teaching. Learning agents are able to pursue learning goals, to adapt to the characteristics of the learner, to take into account prior knowledge of it and facilitate interactive learning.

Agents with capacities of rationality - presents features similar work of human reason and can be implemented using specialized integrated programming environment in tool writing software agents called NUIN. They operate on the BDI model - Belief, Desire, and Intention and can work with structured knowledge using data type's integer, real, Boolean, string, symbols. Using BDI model, we can define rational software agents, i.e. agents that select their mode of action on the basis of practical reasoning.

5. Using intelligent agents in e-commerce

Functioning mechanism

In recent years, we see that the volume of information available on the Internet, as and the number of traders who trade business trading in network, has massively increased, in an exponential rate. This has led to the need for to have more advanced software to surf the multiplicity and diversity of information, in order to find the required user. In this sense for the business, has developed shopping intelligent agent that is able to automatically navigate to search for useful information. From the point of view of the functioning mode, software agents permit interaction the automated which lead to an optimization of business transactions.

A very simple model for e-commerce software agents may comprise the following steps:

1. a shopping agent supports multiple proposals from various sales agent;
2. every proposal defines a complete offer including product configuration, price and other related services provided;
3. the shopping agent Evaluates and ranks these proposals based on the criteria of satisfying of the consumer demands which it serves;
4. whether the client is unhappy with the offers, it can criticize, starting from one or more dimensions;
5. shopping agent transmit these preferences sales agent, which in turn uses to makes new offer.

According to this model, assuming that we want to buy from the Internet a DVD with a particular film, we establish in the interface displayed, type of product (DVD) and movie title. The agent starts running, and will search in a predefined list (and very large) of known sites, displaying at each site offer price. However, the agent can perform a restrictive search based on certain criteria (time required delivery, warranty duration etc.).

In recent years they have developed a series of intelligent software agents, based on conduct research projects . In this regard, recall the Global DSE (Global Dynamic Service Environment) project, which aims the development of software agents that operate in a

competitive environment to achievement automated of B2B trade exchanges. According to these software agents, each component company of the "integrated environment" , launches the several agents that represent their goals , and they interact with each other. The objective essentially is automation of negotiation and contracting of routine products from the procurement of the large companies. Through this project arose new channels and opportunities regarding automation of supply, leading to a reduction in cost and time required purchase. Based on this framework, we can build different business models for sellers and buyers, and may even allow the automation of payments for various transactions.

Multi Agent Systems in e-commerce

To achieve multi-agent systems, agents may have a multitude of planners, each with a set of specific, sometimes even contradictory to others, which causes agents to enter into a particular competition or cooperation.

In electronic commerce, multi-agent systems have many uses in sub domains as: making decisions based on rules of economic need, solve problems by mimicking the human intellect, data classification, diagnosis specific situations transactions commercial, planning, acquisition and processing of e-mail messages, comparisons, searching for useful information on the Internet and negotiation.

Intelligent agents are based on representation in the virtual environment of all entities involved in commercial transactions. Thus, the consumer can be represented by a shopping agent that interacts with a salesperson. Shopping agent needs to announce need a product or service, and sales agents of the various traders bid to meet the need. Consumer agent collects bids and selects on the most favorable, and sends the result to the sales agents and ask a negotiated sale, in which case, salespeople will bid again based on previous results.

Benefits

The main benefits of using intelligent agents in e-commerce materialize in:

✓ reducing the degree of use of network, intelligent agents system allow server transfers, we bring the data to the application, not send data to the application;

✓ reducing transaction execution time, which in particularly dynamic modern economy is a basic factor;

✓ intelligent agents are independent of hardware and network implementation, its depend only software execution environment installed on any system (Java Run Time Environment);

✓ reducing the cost with the tasks that can be taken automatically of a specialized software agent (automatic filtering of emails and sometimes processing their contents in order to generate a response of the transmitter); enables better service of the company customer who send various questions, but their appropriate response is a routine;

✓ concluding the contract automatically by software agents, the agent who represents the buyer enters into the contract with the agent representing the seller, both to meet in the virtual environment;

✓ possibility of software agent to inform on the internet to find the lowest price for a product demanded by this user.

Limits

Software agents are made in order to generate consumption of resources (computing) as low. However, some of the resources will be temporarily consumed by the agent during execution on the server. If a server accumulates an excessive number of agents, generate a total consumption which will slow or stop the server can even lead to depletion of equipment and can be assimilated to a DoS attack (Denial of Service). Are exposed to this risk all companies which open their computer systems (especially database servers) to the public. At aggravated risk, are exposed to who offers this free access to register a user account.

Even if there are rules against access to data and public systems by software agents their imposition is at least difficult given the increased flexibility of software programs such agent. One possible solution is the disappearance of free access to information (one of the main directives of the WWW) and the transition to fees for consulting databases in order to financially support computer systems that run agents from worldwide.

In the e-commerce community there is opinion that software agents technology represents a major risk for both the target servers and home servers regarding illegal access to data, or data theft, obtaining computing resources for free, unauthorized execution of a program, data corruption on the server, depletion resulting visited servers DoS attack (Denial of Service), the duplicitous behavior of the agent.

Another issue to be considered is the issue of data ownership. Some entities regard the information freely available on the Internet as "public domain", while other entities concerned consider property as a legitimate one.

6. Impact of implementing of the technologies based on software agents

Software agents provide a lot of user benefits such as automation of repetitive tasks and complex, but show certain effects that should be considered before implementation.

Organizational impact. The changes made of the software agents affecting e-commerce, the operational sector and raises serious safety problems. They are able to quickly search the Internet to locate the best deals available online and provide this information to the user in seconds, saving time and effort required to manually search on various websites. Unfortunately, in this way, it becomes important only market price and thus the market become uniform. In addition companies must invest in high-performance computer networking, and security problems arise.

The cultural impact. Among the effects of using software agents, Serenko, A., Ruhi, U., and Cocoşilă, M. (2006) noted: loss of confidence, loss of practical skills, invasion of privacy, social isolation. There are users who do not have full confidence in delegating important tasks of the software. There may be a feeling of violation of privacy, because, a software agent, for act on behalf of a user needs information on its profile including personal preferences. Using the agents for communication tasks can lose touch with other human users, when they evaluate reality based on information provided by the agent - see the world through the "eyes" of the agent.

Impact on labor productivity. Using of the software agents are recommended to be made for simple or complex workloads but repetitive. This is because users are happy to solve simple work tasks, which give the feeling of success at work, as long as these tasks are not

repetitive. Releasing of these tasks, the user can become more involved in problems with really important.

7. Conclusions

In this paper we presented a brief history of the concept of software agent and a few definitions for software agents, both autonomous and intelligent, as there is currently, because no universally accepted definition. We presented some areas of the use of agents and multi-agent systems, distributed approach to solving problems, how to communicate between agents and the languages used. We then proceeded to a presentation on the general applicability of agents in e-commerce. So I tackled their operating mechanism, multi-agent systems in e-commerce, benefits, and finally, the limitations of these technologies.

Finally, I approached the impact problem of technologies based on software agents. Autonomous and rational software agents will have a real impact on the based Internet economy and on the business in the future. Such agents may make purchases on behalf of the consumer in a quantitative limit or defaults, to require information from various merchants and to filter and process information received and even sell goods or services on the Internet, actively through auctions or other virtual markets. The potential of electronic markets, broker of rational agents, intelligent, even similar in the human operator decision-making capacity, stimulate research and development in the field so that it is estimated that in the near future these technologies will become an everyday reality. Moreover, this software can be run on mobile devices and to serve the objectives of the user.

Another possible functionality could be related to software agents supply chain management and procurement process, customer relationship management, cooperation with customers, management niche markets where we have various specialized goods and services required by customers loyal but they operate fewer distributors.

The issue of free access to information and free use of computing resources on the Internet will result in gradual disappearance of the current e-business model. Most sites today, offer their content for free, and record revenue banners or other form of paid advertising. But if human users cease to visit these sites and send software agents which to collect information in automatically and thus to exploit the computing power of servers, advertising gains will disappear while the cost of operation (bandwidth, memory and computing power per server) will increase significantly. In this situation, in order to operate, organizations maintain web servers will have to ask for a sum of money in exchange for access to the system. Current micro payment systems can be developed to successfully cover these possible transactions. If this happens, on the free websites (most websites today, this is the current e-business model, on that the Web has built its popularity) will disappear.

But we must not forget that software agents provides benefits, among which we can mention: reducing transaction costs (by automatic search of information, filtering and processing, report generation, email management, network location of the lowest prices on products and services, automatic contracting B2B) and relieving the human operator of routine tasks, allowing the exploitation of human intellect in really challenging activities. Of course, to ensure the utility benefits mentioned, it is necessary to resolve the issues discussed (security issues and operation of servers).

Software agents although they have a number of limits and presents certain risks are considered as one of the most attractive technologies in the near future, becoming a necessity for companies to exploit the massive amount of information on the Internet.

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THE BRAND NAME – AN INTERDISCIPLINARY PERSPECTIVE

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Abstract: The present paper proposes an interdisciplinary approach, from the perspective of psycho- and sociolinguistics, to the sociocultural motivations that underlie brand names. This research focuses on foreign and Romanian brands, from a comparative viewpoint. In order to define and characterise the concept of brand name, the study starts from the relationship brand identity – brand image and analyses the sociolinguistic context in which the two components of this relationship are used. At the same time, the analysis is also based on precepts pertaining to mathematics and physics, in the attempt to adapt theories from the fields of exact sciences to linguistics (onomastics in particular).
The result of the impact of brands on individuals allows for a transcultural approach to brand names.

Keywords: brands, interdisciplinarity, psycholinguistics, sociolinguistics, translinguistics.

1. Consideraţii introductive

În contextul globalizării tot mai pregnante, numele intră în sfera preocupărilor tot mai accentuate ale lingviştilor pe plan internaţional. Numele, prezent în toată istoria, de multe secole, este subiect de studiu pentru lingvişti, sociologi, filozofi, istorici, demografi, geneticieni, antropologi. Numele poate fi considerat un marcator biologic, deoarece el „se împrumută" studiilor lingvistice care iau în considerare dimensiunea spaţială, profunzimea cronologică, dimensiunea socială sau culturală a provenienţei lor.

În viziunea lui Molino, « le nom propre, désignant l'individu dans son identité et sa continuité spatio-temporelle, utilise le champ de la représentation selon des modalités proches du fonctionnement du champ déictique en faisant d'un signifiant la marque propre d'une singularité » [„numele propriu, desemnând individul în identitatea sa şi continuitatea lui spaţio-temporală, utilizează câmpul reprezentării folosind modalităţi apropiate de cele ale funcţionării câmpului deictic, făcând dintr-un semnificant marca proprie a singularităţii"] (Molino 1982 : 19).

Studiul îşi propune, pe de-o parte, să analizeze funcţia conotativă a numelor de brand şi propagarea lor în lumea întreagă, iar, pe de altă parte, să realizeze o comparaţie între succesul brandurilor din România şi succesul celor din străinătate.

Potrivit acestei afirmaţii, se poate spune că orice fiinţă umană este unică în specificitatea ei, deoarece ea posedă un nume de familie şi un prenume care o disting de ceilalţi indivizi. „Numele, ca termen al sistemului antroponimic, se foloseşte pentru «a numi, a arăta cum se cheamă o fiinţă », deci cum se individualizează aceasta" (Felecan O. 2011: 82). Potrivit *Dicţionarului explicativ al limbii române*, numele reprezintă o „denumire dată unei fiinţe sau unui obiect pentru a le individualiza".

2. Aspecte teoretice

„*A numi înseamnă a delimita un mod de a fi"* (*vezi* Coşeriu 1992-1993: 18). „A da nume unei persoane implică o primă etapă a numirii, treapta *clasificatoare,* să-i spunem,

individului fiindu-i recunoscută calitatea de obiect al numirii: faptul de-a-fi-om. Deci întâia etapă spre numire încadrează obiectul de numit în genul proxim (uman). Acest prim proces denominativ – nediferenţiator la nivel individual – are loc, în taxonomia coşeriană, la *nivelul universal al limbajului*[1], acolo unde lucrurile se cheamă într-un fel şi nu altfel, iar locutorii le cunosc intuitiv şi le acceptă denumirea printr-o convenţie general împărtăşită […] Numirea se suprapune aici peste *desemnare,* iar concordanţa dintre lingvistic şi extralingvistic se evaluează în termeni de *congruenţă*" (Felecan D. 2013: 761). Pentru confirmarea observaţiilor făcute vom recurge la următorul fragment al lui Platon: *„Dacă este cu putinţă ca, într-o mare măsură, să aflăm prin nume lucrurile, dar şi prin ele însele, care din aceste două feluri de cercetare ar fi mai frumoasă şi mai clară: pornind de la imagine, ca să aflăm dacă aceasta însăşi a fost bine copiată şi să aflăm totodată adevărul originalului a cărui copie este, sau de la adevăr, (cercetând) originalul însuşi şi apoi copia lui, dacă a fost executată cum se cuvine?... Să ne mulţumim a recunoaşte că nu de la nume trebuie să aflăm şi să examinăm lucrurile, ci mai degrabă, dimpotrivă, de la lucrurile însele trebuie să aflăm şi să examinăm numele"* (vezi Wald 1983, *apud* Miron-Fulea 2005: 15). Putem afirma, după spusele lui Platon, că realitatea nu se sfârşeşte acolo unde începe limbajul, dar limbajul se definitivează acolo unde începe realitatea.

3. Sensul numelui din punct de vedere sociolingvistic

„Numele de persoană şi numele, în general, păstrează una dintre calităţile esenţiale ale semnului lingvistic şi anume acela de a avea un efect de sens real în mintea interlocutorilor, influenţându-le mai mult sau mai puţin comportamentul comunicaţional" (Corniţă 2013: 35). Actul de desemnare printr-un nume propriu apare în complexitatea sa atunci când încetăm să privim limbajul în interioritatea şi singurătatea sa (cf. formula saussuriană „Limba văzută în şi prin ea însăşi"), pentru a face loc unei abordări relaţionale de tip triadic (limbaj-gândire-realitate), cu deschidere înspre teoriile enunţării şi înspre teoriile pragmatice. „Actul numirii nu este un act de simplă repetare a unor evenimente onomastice anterioare, ci o acţiune cu caracter novator, creator (rezultat al conlucrării dintre *agenţii numirii, nume, context şi persoana care primeşte numele*)" (Felecan O. 2011: 59).

Fiecare societate ordonată clasează atât membrii umani, cât si obiectele şi fiinţele din natură. Potrivit lui Charaudeau « Le nom propre construit une classe particulière d'êtres. Il permet d'exprimer l'intention d'identifier de façon unique et propre (=qui n'appartient qu'à lui-même) l'être désigné, par opposition au nom commun qui inclut dans un ensemble tous les êtres de la même espèce » [„substantivul propriu construieşte o clasă particulară de fiinţe. El permite exprimarea intenţiei de a identifica într-un fel unic şi propriu (care nu aparţine decât lui însuşi) individul desemnat, contrar substantivelor comune care includ într-un ansamblu toate entităţile care aparţin aceleiaşi specii"] (Charaudeau 1992 : 21-22).

[1] Coşeriu (1994: 135-136) identifică „trei planuri ale structurii generale a limbajului: planul universal al vorbirii în general (independent de determinările istorice), planul istoric al limbilor şi planul individual al discursului (sau al «textului »), planuri ce se evidenţiază prin faptul că limbajul este o activitate umană universală care se realizează de către fiecare vorbitor în mod individual şi întotdeauna potrivit cu anumite tradiţii istorice (nu există vorbire în afara unei limbi).

„Numele pot deveni un factor puternic de coeziune intracomunitară. Individul îşi manifestă *adeziunea la grupul respectiv şi pe cale onomastică*" (Felecan O. 2011: 60). În structura de adâncime a brandurilor este implicitată operaţia de atribuire de nume, vizând două componente diferite din punctul de vedere al efectului produs asupra receptorului-ţintă:

-„*una închisă*, cu răsfrângere asupra subiectului sau obiectului denumit (identificatoare, singularizantă, născută din raţiuni ce ţin de calificarea unică) (*endo-numire*) şi o

- *alta deschisă*, cu reflexe asupra colectivităţii (diferenţiatoare, de „popularizare", născută din motivaţii ce ţin de provocarea la decodare) (*exo-numire*)" (Felecan O. 2013: 136-137).

4. Numele de brand şi psihologia socială

„Brandul este acel produs, serviciu, organizaţie, persoană care transmite un sentiment de mulţumire şi satisfacţie sufletească şi pentru care consumatorul nu găseşte înlocuitor" (Cărămidă 2009: 47) şi care „apelează la resorturi emoţionale rezidente în mintea fiecăruia, influenţând pozitiv sau negativ orice decizie de la orice nivel" (Cărămidă 2010: 58).

Brandul se cristalizează şi îşi consolidează în timp imaginea, creându-şi o identitate în piaţă, creându-şi propria carte de vizită. Construcţia unui brand de succes începe odată cu alegerea numelui, în termeni de specialitate „brand naming" sau mai scurt „naming". Filozoful austriac Ludwig Wittgenstein spunea că pentru ca un lucru să existe, acel lucru trebuie să aibă un nume. Aşa cum fiecare chip uman are asociat un nume, tot aşa şi pentru brand trebuie să existe un nume. Numele este fundaţia pe care se clădeşte întreaga strategie de branding. Numele este primul contact al consumatorului cu brandul şi este un factor decisiv în transmiterea unei impresii pozitive. Este primul element de identitate al unui brand pe care-l memorăm. „As regards their genesis, brand names resemble terms rather than words. Brand names are the result of careful consideration: a company's trademarked brand names may well be its most valuable assets, and as a rule nothing is left to chance as far as this matter is concerned" [„Privind geneza lor, brandurile se aseamănă mai mult cu denumirea de termen decât cu cea de cuvânt. Brandurile sunt rezultatul unui puternic considerent: o marcă comercială a unei companii poate fi cea mai valoroasă investiţie, şi în general nimic nu este întâmplător în măsura în care acest lucru contează"] (Schack 2008: 66).

Ceea ce interesează în mod special în acest demers este modul în care sunt decodate sensurile asociate unui brand, dacă este vorba despre o imagine mentală, despre un conglomerat de sensuri, despre un mit în sensul barthesian al termenului, cu alte cuvinte, mecanismele după care funcţionează un brand, cum se modifică înţelesul lui în timp şi în spaţiu. Perspectiva propusă este una în mod esenţial semiotică, a brandului ca semn purtător de semnificaţie, a brandului ca semn special între semnele publicitare. „Brand names are characterized by being relatively opaque and altogether somewhat odd as compared to words and terms while words and terms are formally indistinguishable, brand names can often be distinguished from words and/or terms: they are recognizable by certain air of « trademarkishness»" [„Brandurile sunt caracterizate ca fiind relativ opace şi în întregime ceva neobişnuite în comparaţie cu termeni şi cuvinte, în timp ce cuvintele şi termenii sunt

formal imperceptibili, numele de brand poate fi uneori deosebit de cuvinte şi/sau termeni: ele sunt recunoscute de o anumită arie a «mărcii înregistrate»"] (*ibidem*: 57).

5. Brandul şi psiholingvistica

Brandul este un semn, în sensul peircean al termenului. În timp ce Saussure consideră că semnul lingvistic este o asociere prin gândire a unui semnificant (imaginea mintală, vizuală sau auditivă a unui cuvânt) şi a unui semnificat (concept, adică reprezentarea mentală a unui lucru), şi exclude sistemul referentului (ceea ce corespunde semnului în realitate), Peirce consideră că semnul lingvistic este o asociere de trei componente: un semnificant, un semnificat şi un referent. Potrivit lui Dupuy semnificatul brandului *« est constitué de son nom, de son logo, auxquels on ajoutera les multiples récits qui racontent la marque (récits de fabrication, de consommation, de consommateurs, etc.). Son signifié? Les valeurs associées à la marque, le capital symbolique que le consommateur acquiert quand il achète un produit de marque. Quant à son référent, c'est un ensemble large, mouvant et diffus, constitué à la fois des produits proposés par la marque, de leurs matières premières, des procédés de fabrication, de l'entreprise, des hommes qui la constituent, des consommateurs, des usages qui sont faits des produits »* (Dupuy 2013: 12). Sebeok identifică şase tipuri de semne: simptomul, semnalul, iconul, indexuri, simboluri, numele. Numele este „un semn identificator atribuit membrului unei specii în felurite moduri, […] şi care-l scoate în evidenţă faţă de ceilalţi. Numele uman este un semn care identifică persoana în termenii unor variabile precum apartenenţa etnică şi sexul" (Sebeok 2002: 27). Astfel, numele de brand este şi el un semn „identificator", un semn lingvistic ce traduce diferite coduri.

Este interesant de observat că identitatea este construită atât în relaţie cu „altul exterior" stabilindu-se astfel o relaţie interpersonală, cât şi în relaţie cu „altul interior", necunoscut. Începând cu Freud, identitatea personală este concepută ca un interior faţă în faţă cu exteriorul lumii. Subiectul nu mai este deschis lumii (exteriorului); el este deschis, de asemenea, sieşi (interiorului). „Astfel putem vorbi despre două tipuri de identitate: o identitate construită în afară, *au dehors*, şi o identitate construită în interiorul fiinţei, *au dedans*. Acestea corespund celor două tipuri de identificare stabilite de Claude Dubar: identificări atribuite de alţii, numite « identităţi pentru celălalt », şi identificări revendicate de sine însuşi, adică « identităţi pentru sine »" (Dubar 2003: 9). Ambele mijloace de identificare pot fi considerate maniere tipice de a-i identifica pe alţii şi de a se identifica pe sine însuşi. „The identity of an individual should be considered the result of the on going interaction between the individual and his social environment. […] Social identity has a liminal function: it is distinguishes between different individuals and position them in respect of each other" [„Identitatea unui individ trebuie considerată ca fiind rezultatul interacţiunii dintre individ şi mediul social […] Identitatea socială are o funcţie liminală: aceea de a diferenţia indivizii şi de a-i poziţiona în legătură cu ceilalţi"] (Boerrigter 2007: 55).

„Socialul" este infiltrat în toate elementele comunicării, iar nu numai în comunicare ca atare: orice *partener* este socialmente determinat şi, la rândul lui, exercită o influenţă de ordin social; *mesajul* este influenţat de situaţia de comunicare, de relaţiile dintre parteneri, indirect de toate determinantele sociale virtuale sau actualizate ale fiecărui partener, dar totodată

constituie şi el o influenţă socială; codul-limbă este influenţat socialmente (este creat, păstrat, transmis de către societate), dar poate fi considerat şi drept un context social al comunicării (Slama-Cazacu 1999: 62)

Benjamin Whorf a susţinut că diferenţele lingvistice sunt cauza pentru care percepem într-un anumit mod natura şi pentru care diferenţiem „munţi", „văi" etc; tot din cauza determinismului lingvistic, am organiza într-un anumit mod cunoştinţele noastre în diverse concepte (*ibidem*: 310). Contactul dintre limbi poate fi cel mai bine înţeles într-un cadru larg psihologic şi sociocultural; este nevoie de o tratare mai precisă a condiţiilor în care o influenţă (a unei limbi asupra alteia) este posibilă şi a căilor prin care aceasta se realizează.

Schimbarea culturală implică, în mod normal, nu numai adăugarea unui nou element sau a câtorva elemente unei culturi, ci şi eliminarea unor anumite elemente existente anterior şi modificarea şi reorganizarea celorlalte. „Faptul că o practică culturală este investită cu emoţie reprezintă un aspect important al acesteia, dar nu e decisiv pentru stabilitatea sau labilitatea ei. Ceea ce decide între continuare şi schimbare pare să fie integrarea sau nonintegrarea unei practici într-un *sistem organizat* de idei şi sentimente: cât de mult este întreţesută cu alte elemente de cultură într-o structură mai largă. Dacă este astfel conectată…. are posibilităţi mari să persiste, de vreme ce sistemele largi au tendinţa de a dura. Dar o trăsătură care este doar slab legată şi fundamental instabilă poate fi înlăturată foarte rapid" (Kroeber 1948: 402).

Sub influenţa rolului în societate, anumite laturi ale personalităţii se dezvoltă mai mult, capătă proporţii, iar altele, nefiind solicitate de exigenţele rolului, se dezvoltă mai puţin sau chiar stagnează. „Există deci o structură psihologică general-umană, comună tuturor indivizilor. Pe baza ei înfloresc, sub influenţa relaţiilor şi a comandamentelor sociale, o serie de însuşiri şi trăsături psihice social-istorice concrete, care-i permit omului să-şi susţină rolul asumat şi care se schimbă în funcţie de variabilitatea rolurilor. Persoana nu este individul nud; ea reprezintă personificarea anumitor categorii economice, a anumitor relaţii şi interese de clasă" (Golu 1974: 52).

« L'identité visuelle de la plupart des médias sociaux est particulièrement évocatrice dans cette perspective : diffusée sous la forme d'une icône, elle se résume souvent à une simple lettre (f pour facebook, t pour twitter, p pour pinterest, etc.) qui implique à la fois un rapprochement de ces réseaux par l'utilisation de signes standardisés et la maîtrise de connaissances d'initiés, requises pour identifier derrière ce signe lacunaire, le support qui est ainsi désigné » [„Identitatea vizuală a majorităţii mediilor sociale este îndeosebi evocatoare în această perspectivă: difuzată sub forma unui icon, ea se rezumă adesea la o simplă literă (f pentru facebook, t pentru twitter, p pentru pinterest, etc.) ce implică concomitent stăpânirea cunoştinţelor de iniţiere, culese pentru a identifica acest semn lacunar, a identifica suportul care este astfel desemnat"] (Mondon et Riccio 2013: 31).

Aşa cum explică Marie-Claude Sicard, mesajul şi sensul mesajului sunt explicate prin contextul unei comunicări în care aceste două elemente sunt înscrise:

« Si donc le sens n'est ni donné par l'émetteur d'un message, ni détenu par un quelconque assemblage de mots, de formes ou d'images, mais construit par les contextes dans

lesquels ce message prend place, c'est sur ces contextes qu'il faut agir pour que le sens émerge » (Sicard, 2001).

Simbolurile exprimă nevoi, iar crearea de simboluri este în sine o nevoie. Totodată simbolurile pot avea încărcătură pozitivă, precum Steaua lui David cu şase colţuri, sau una negativă, precum zvastica, în funcţie de epocă sau de cultură. Simbolurile iau forme geometrice fundamentale, cum ar fi cercul, pătratul, triunghiul, exprimate în designul publicitar, cu precădere în logouri. Ca procedee grafice, cercul sau pătratul încadrează multe branduri. Steaua în cazul *Texaco* şi *Mercedes*, triunghiul, exprimate în designul companiei aeriene *Delta* şi diamantul *Sprint* sau *Mitsubish*i. Triunghiul poate lua formă de piramidă, trident sau trigram. Forme mai puţin obişnuite pot fi ele evocatoare, precum simbolul chevron (în forma literei *v*) pentru firma *Chevron*, sau optul întors simbolizând infinitul, al celor de la *Fujitsu*.

În coliziunea dintre engleză şi alte limbi folosite în denumirea şi marketingul de brand pot apărea ciocniri din utilizarea unui brand în engleză pe o piaţă străină sau din traducerea unui brand din engleză într-o limbă străină. Numele de branduri pot simboliza mult mai mult decât un produs sau un serviciu. Pentru un turist în străinătate, un nume de brand familiar poate fi o amintire liniştitoare de acasă. Pentru un consumator străin el poate însemna rang sau prestigiu. Pentru un om de afaceri străin poate însemna profit; pentru un muncitor străin poate însemna o slujbă.

Numele de branduri, indiferent de originea naţională, au devenit un fel de limbaj universal. Rezultatele parţiale ale unui studiu în desfăşurare început în 2003 de către firma franceză *Nomen*, care a creat nume de brand precum *Vivendi* şi *Vinci*, indicau că ele sunt două din trei cuvinte pe care le cunoaşte un vorbitor obişnuit de limbă franceză. Echipa *Nomen* citea mici secţiuni care conţineau în jur de 100.000 de cuvinte dintr-un dicţionar francez de 20.000 de nume de brand. Conform spuselor lui Marcel Botton, directorul şef al *Nomen*, „Diferenţa între numele de brand şi cuvintele obişnuite devine din ce în ce mai vagă. Acest lucru este o veste rea pentru companiile care au investit o mulţime de bani în brandingul unui produs, dar pentru publicul general văd avantajele. Numele de brand sunt mai internaţionale decât cuvintele şi creează un nou limbaj esperanto, despre care pot spune că îmi place. Pentru Botton, se pare că oamenii cunosc tot mai multe branduri şi mai puţine cuvinte" (Rivkin şi Sutherland 2008: 286).

Interacţiunea interpersonală se bazează pe transmiterea unui mesaj. « L'individu subit la contrainte des représentations dominantes dans la société, et c'est dans leur cadre qu'il pense ou exprime ses sentiments. [...] On considère que quels que soient leurs rôles, leurs statut ou leurs groupes d'appartenance, tous les individus qui forment la société sont imprégnés de ces croyances » [„Individul suferă constrângerea reprezentărilor dominante în societate, şi este în cadrul lor atunci când gândeşte sau îşi exprimă sentimentele. […] Considerăm că oricare ar fi rolul lor, statutul lor sau grupul lor de apartenenţă, toţi indivizii care formează societate sunt impregnaţi de credinţe"] (Deschamps et Moliner 2008: 97).

6. Brandul şi translingvistica

Vom încerca să adaptăm câteva teorii specifice ştiinţelor exacte şi psihologiei, domeniului lingvistic, în speţă onomastic. Din punct de vedere translingvistic, numele de brand este o senzaţie transmisă unui public mai mic sau mai larg, o senzaţie ce depinde de intensitatea stimulului.

În psihologie, o suită de senzaţii izolate, corespunzând unei suite de stimuli izolaţi, se sumează într-o senzaţie totală, care corespunde stimulului total şi este egală cu numărul de senzaţii elementare provocate de stimulii anteriori. „S-a născut ideea măsurării sensibilităţii diferenţiale, fapt care şi-a găsit expresia în legea lui Weber, respectiv în formula: ΔS/S=constant. Ceea ce înseamnă că raportului dintre stimul (S) şi mărimea care se adaugă la stimul (ΔS) îi corespunde o constantă în planul senzaţiei. Ideea a fost preluată de Fechner care a găsit în legea lui Weber prima condiţie necesară pentru construirea unei scări de măsurare a senzaţiilor, în sensul stabilirii unei asemenea serii de senzaţii încât diferenţa dintre două senzaţii consecutive să fie egală. Cea de-a doua condiţie necesară alcătuirii unei ”scări” a fost furnizată de ”legea pragului” (punctul unde începe şi dispare recepţia unei excitaţii sau unei diferenţe de excitaţie). Cea de-a treia condiţie necesară care trebuia introdusă era aceea că, dacă stimulul şi senzaţia sunt două serii continue, alcătuite fiecare din elemente infinitezimale, atunci între creşterea infinit de mică a cantităţii de stimul şi creşterea infinit de mică a cantităţii de senzaţie există o proporţionalitate” (Golu 1974: 326). Oricât am mări cantitatea de stimul (fără a schimba stimulul), principiul proporţionalităţii se păstrează, în sensul că senzaţia se modifică de un număr proporţional de ori. Ceea ce reprezintă legea Weber-Fechner: pentru ca intensitatea senzaţiei să crească în progresie aritmetică, intensitatea stimulului trebuie să crească în progresie geometrică. Mărimea echivalentului psihic (senzorial) al raportului constant dintre stimul şi creşterea stimulului se determină prin intermediul aprecierilor şi judecăţilor subiecţilor ce sunt puşi să se pronunţe asupra modificărilor pe care le resimt. Această teorie o putem transpune şi în cazul numelor de brand astfel: brandul este senzaţia transmisă societăţii, iar intensitatea stimulului este percepţia publicului asupra brandului respectiv. De exemplu, brandurile româneşti nu sunt receptate de public la un nivel înalt cum sunt brandurile străine. În continuare, vom prezenta câteva branduri româneşti şi străine pentru a releva cele spuse mai sus.

Piaţa românească este invadată de branduri străine de renume, în timp ce brandurile româneşti sunt marginalizate din punct de vedere economic şi social. Totuşi există branduri autohtone care sunt apreciate în străinătate. De exemplu, creaţiile Irinei Schrotter sunt vândute în peste 40 de ţări, Bitdefender are peste 40 000 de utilizatori în toată lumea, frigiderul Arctic este cunoscut în Franţa, Germania şi Spania, iar produsele non-ageing de la Gerovital sunt foarte populare în SUA şi Japonia. „Cauzele” care au dus la propagarea acestor branduri sunt diverse, de la schimbări de imagine, până la calitatea produsului sau comunicarea agresivă. Cele mai renumite branduri româneşti sunt :

- ***Borsec*** este percepută ca fiind cea mai puternică marcă românească, o marcă ce şi-a păstrat calitatea de-a lungul timpului. Este supranumită „regina apelor minerale”, un titlu ce îi conferă demnitate, un titlu ce formează în mintea consumatorului imaginea unei regine;

- ***Dacia*** este brandul automobilistic de referinţă pentru România. Este emblema, simbolul ţării noastre în ceea ce priveşte propagarea imaginii automobilistice româneşti;
- ***Pro TV*** este cel mai profesionist brand din mass-media, fiind un titlu al dinamismului şi al reinventării;
- ***Poiana*** este brandul românesc cel mai cunoscut din domeniul dulciurilor. Este lider de piaţă al ciocolatei. Poiana este un brand solid, puternic întipărit în mintea consumatorilor şi care de-a lungul timpului a reuşit să îşi păstreze această imagine: ciocolată fină, de calitate superioară, destinată întregii familii, la un preţ bun;
- ***Cotnari*** este brandul „strămoşilor", este un titlu al istoriei vinului din România;
- ***Timişoreana*** este un brand naţional ce a readus tradiţia românească pe culmi înalte;
- ***BCR*** Banca comercială română este un brand al încrederii, al perseverenţei. Este cel mai important grup financiar din România, incluzând operaţiunile de bancă universală (retail, corporate & investment banking);
- ***Murfatlar*** este un brand de tradiţie, fiind un titlu al tinereţii veşnice a vinului.

Bariera întâlnită de stimul în propagarea numelui de brand este de natură lingvistică. Raţionamentul îl găsim în originea numelui de brand, în maniera în care el a rămas la fel de „sonor" ca în momentul apariţiei lui. Acest lucru este explicat în matematică prin ceea ce numim progresie artimetică. Un şir de numere (A1 ,A2 ,… ,An ; n>=1) în care fiecare termen începând cu al doilea, se obţine din cel precedent prin adăugarea unui număr constant „r", numit raţie, se numeşte progresie aritmetică. În cazul numelor de brand termenii şirului sunt barierele lingvistice. Astfel, doar brandurile străine se pot încadra în această interpretare. Cele mai „sonore" branduri străine sunt:

- ***Adidas***- numele de brand provine de la porecla fondatorului companiei Adolf Adi Dassler;
- ***Apple***- numele de brand provine de la comuna Oregon, în care locuia Steve Jobs, ce purta denumirea de Apple, datorită împrejurimilor pline de livezi cu mere ;
- ***Google***- provine dintr-un joc de cuvinte ; este vorba de scrierea greşită a cuvântului „googol", care în limba engleză reprezintă un număr uriaş format din cifra 1, urmată de 100 de zerouri ;
- ***Toyota***- provine din japoneză : „toyo" semnifică „abundenţă", iar „ta" înseamnă orez. În culturile asiatice abundenţa orezului reprezintă bogăţie. Sigla Toyota conţine trei elipse care reprezintă inima clientului, inima produsului şi progresul tehnologic şi oportunităţile nelimitate ale viitorului ;
- ***Adobe*** - provine de la numele râului Adobe Creek, râu care trecea prin spatele casei unuia dintre co-fondatorii companiei, John Warnock;
- ***Bridgestone*** - provine de la numele fondatorului, Shojiro Ishbashi, care se traduce în engleză „bridge of stone" (podul de piatră);
- ***Coca-Cola*** - denumire obţinută din alăturarea numelor a două ingrediente: frunzele de coca (planta din care se obţine şi cocaina) şi nucile de kola, folosite pentru aromă;
- ***KIA*** - este traducerea caracterelor chinezeşti care înseamnă „Răsărit din Asia";
- **Nikon** - prescurtarea de la Nippon Kogaku, care se traduce prin „Optică japoneză";

- **Nissan** - denumirea prescurtată de la Nippon Sangyo, care se traduce prin „industrie japoneză";
- **Pepsi** – provine de la denumirea unei enzime secretate de stomac numită pepsină;
- **Sony** - provine din cuvântul latin „sonus" care înseamnă „sunet";
- **Vodafone** - reprezintă o combinaţie a cuvintelor Voce, Date şi Telefoane;
- **Volkswagen** - cuvântul înseamnă, în germană, „maşina poporului".

Concluzie

Numele de brand este purtător de valori şi de sensuri multiple. Numele de brand poate fi perceput din punct de vedere individual, ceea ce numim subiectivitate individuală, dar poate fi perceput şi din punct de vedere colectiv, ceea ce numim subiectivitate colectivă. Departe de a fi o simplă etichetă, numele de brand participă activ la o construcţie a sensului. Se poate vorbi în acest caz de o personalitate a brandului. Ea reiese din felul în care brandul comunică cu exteriorul, din cultura organizaţiei din care provine şi din comportamentul angajaţilor cu privire la brand. Punând accent pe bunuri şi servicii se susţine faptul că poziţionarea geografică influenţează inevitabil brandul şi brandingul, întrucât acestea sunt direct conectate cu mediul din care provin. Asocierile spaţiale au o importanţă semnificativă în acest caz, datorită faptului că oferă posibilitatea de diferenţiere în rândul concurenţei.

Această construcţie a sensului brandurilor este un puzzle pe care numele de brand îl joacă pentru a se face cunoscut. Fiecare piesă este esenţială pentru a construi un complex, un bloc compact, deoarece fizionomia numelui de brand relevă o mare importanţă, oricare ar fi originea lui spaţială sau culturală.

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TRANSLATION AND THE DIALOGUE OF LEGAL CULTURES IN A MULTILINGUAL EUROPE

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Abstract: In a multilingual and multicultural Europe, translation plays a major role in fostering the contact and dialogue of cultures. The mutual influences and interactions of legal cultures in particular are reflected in the translation process, the primary aim of which is to provide linguistic guidance to EU countries and to ensure the enforcement of EU law by preparing legislative texts in all official languages. EU multilingualism involves the mandatory equal treatment of all these languages, as a guarantee for the preservation of cultural and linguistic diversity, for the achievement of unity in diversity. Legal translation is most often an exercise in comparative law, based on the comparison of national legal concepts and institutions with those at European level. It also concerns the translation of EU legislation into the languages of the Member States, as well as the translation of some aspects of domestic law in the context of international/European public or private law, in a judicial environment or for scientific purposes. In this framework, the paper deals with some practical issues regarding the translation of certain system-specific terms and phrases from Romanian into English.

Keywords: legal translation, multilingualism, European Union.

1. We live in a multilingual and multicultural Europe, where the contact and dialogue of cultures is established and fostered by a wide range of factors, and translation is one of them. As for legal cultures, their mutual influences and interactions are also reflected in the translation process, the primary aim of which is to provide linguistic guidance to EU countries and to ensure the enforcement of EU law by preparing legislative texts in all official languages. EU multilingualism involves the mandatory equal treatment of all these languages, as a guarantee for the preservation of cultural and linguistic diversity, for the achievement of unity in diversity. It therefore becomes a way of avoiding linguistic 'disenfranchisement'[1].

Legal translation is an extensively used tool in the European environment and, at the same time, an element of the legal drafting process. Most often, it is an exercise in comparative law, based on the comparison of national legal concepts and institutions with those at European level. In this framework, the relationship between EU legislation and the national law of the Member States can be better understood and highlighted if we take into account that there are two types of translated legislation[2]: (1) translated legislation that is equally binding, usually characterizing bilingual and multilingual jurisdictions; (2) translated legislation that is non-binding, being common in monolingual jurisdictions.

The former type is performed for normative purposes, referring to the production of equally authentic and authoritative texts in countries (such as Canada) or supranational structures (such as the European Union) where different language texts have equal legal force, forming a single legal instrument. It is known that, at the European Commission, the language of legislative proposals is English or French, any other language versions of EU legislation are translations from these two languages, and they are deemed equivalent, presumed to have

[1] L. Biel, 2006, p. 145.
[2] Deborah Cao, 2007a, p. 72.

the same meanings in order to observe the principle of plurilinguistic equality, also termed the principle of equal authenticity or the principle of equality of authentic texts[3].

The latter type refers to legal texts which are translated for informative, not normative purposes, with constative or descriptive functions[4]. For instance, Romanian laws may be translated into English, but the translation is not binding, it has no legal force[5].

2. The translation of system-specific terms – some practical issues

Legal translation at EU level concerns not only the translation of EU legislation into the languages of the Member States (which is law in all senses and therefore binding), but also the translation of some aspects of domestic law in the context of international/ European public or private law, in a judicial context or for scientific purposes. Such aspects of Romanian law, when translated into English, are informative in nature, providing and disseminating information related to the dynamics of our legal system, which stands for an important basis for comparative studies, also meeting some practical needs of both legal and natural persons (e.g. foreign investors).

Thus, this paper deals with some practical issues regarding the translation of certain system-specific terms and phrases from Romanian into English.

In order to illustrate the difficulties that translators encounter and to show that many terms from the common language, when used in the legal language, are vague – i.e. they have an *intension*, as the sum of the attributes contained in a term, which does not offer explicit criteria to decide whether it is part of the *extension* of the term or not[6] - and their legal meanings are activated only in a legal context, we have selected the following Romanian legal concepts and institutions: *capacitatea de folosinţă, capacitatea de exerciţiu, gestiunea de afaceri, plata nedatorată, îmbogăţirea fără justă cauză, a pune în întârziere.*

These syntagms are likely to cause "linguistic uncertainty", denoting "the indeterminate property of language such as linguistic vagueness, generality and ambiguity"[7] which are inescapably present in the language of law. They represent instances of inter-lingual uncertainty (when translating them into English, for example). To non-experts, these terms are just ordinary words which are part of the word stock of the Romanian language: *capacitatea* 'capacity', *folosinţă* 'use', *exerciţiu* 'exercise', *gestiune* 'management', *afaceri* 'business, affairs', *plată* 'payment', *nedatorată* 'not due, undue', *îmbogăţire* 'enrichment', *justă cauză* 'just, fair reason', *întârziere* 'delay'.

Translation from Romanian into English usually involves the establishment of an equivalence relation between notions expressed in the languages of two types of legal cultures (the civil law type and the common law one). The real problem occurs in the translation of system-bound terms which have no conceptual equivalent in English and are not linguistically standardized as vocabulary items specific to the specialized field they belong to.

[3] *Apud* L. Biel, 2006, p. 146.
[4] For a more detailed description of legal translation for normative and informative purposes, see Deborah Cao, 2007b, pp. 10-11. According to this author, there is also a third category of legal translation, i.e. for general legal or judicial purpose.
[5] See, for example, the English version of the Romanian Constitution, available on the site of the Chamber of Deputies.
[6] C. Radu-Golea, 2012, p. 205.
[7] Deborah Cao, 2007a, p. 70.

As for the expressions we have selected, their literal translation, as a means of achieving linguistic equivalence[8], cannot establish an identity of elements in the two languages, in point of legal content. A literal translation is therefore irrelevant (although it is a solution in certain cases) in an English-speaking legal environment where there are no precise equivalents for the Romanian concepts.

Legal translation, in general, aims to achieve functional equivalence. The translator's ability to functionally provide a legal concept is determined by the understanding of the concept (which involves thematic documentation or thematic and terminological competence), as well as the understanding of its legal effects or consequences[9]. But the real problem, again, emerges when there is no equivalent in the target legal culture, as with the expressions we have proposed for analysis.

The first of the above-mentioned syntagms, *capacitatea de folosinţă,* literally 'capacity of use', refers, according to the new Civil Code which entered into force on 1st October 2011, to "the aptitude of the person to have civil rights and obligations"[10]. It starts upon a person's birth and terminates upon death. Bilingual dictionaries[11] provide equivalents only for the term *capacitate* s. capacity, ability (and *capacitate legală* legal competency, legal capacity), or for the term *folosinţă* s. use; utilization; enjoyment; possession; usufruct; tenure. A pertinent translation excludes literal translation ('capacity of use') based on structural equivalence and unable to offer a conceptual correspondence of terms in the two languages. A functional translation should encapsulate the Romanian legal notion *capacitate de folosinţă* so that the English addressee may understand the legal meaning of this expression, therefore an appropriate translation variant would be 'capacity to have civil rights and obligations'.

Capacitatea de exerciţiu is defined in the Civil Code as "the aptitude of a person to conclude civil legal acts by himself"[12]. Dictionaries list the words "exercise" and "practice" under the entry *exerciţiu,* so, again, formal equivalence (i.e. 'capacity of exercise') cannot "capture" the legal content of the phrase in English. A practical solution might be 'capacity to conclude legal acts' or 'legal/ full capacity to exercise rights'.

As for *gestiunea de afaceri*, the requirements to be met for the existence of such a licit juridical fact are: "(…) when, without being required, a person called an administrator, voluntarily and conveniently manages the affairs of another person, called a beneficiary, who does not know the existence of the management or, having knowledge of it, is not in a position to appoint an agent or to take care of his affairs"[13]. Taking into account that bilingual dictionaries offer equivalents only for *gestiune* and *afacere*, as separate entries, translation variants include: 'management of affairs' (in this particular case, literal translation also proves functional, fostering a fair perspective on the legal meaning of the syntagm) or, in order to emphasize the characteristics of this act, 'benevolent intervention in another's affairs'.

[8] Also called formal, textual, syntagmatic, structural equivalence, according to G. Lungu Badea, 2005, p. 111.
[9] G. Lungu Badea, 2005, p. 110.
[10] The new Civil Code, Book I, Title II, Chapter I, Section 1, art. 34.
[11] We have consulted three such dictionaries: Lister, R.; K. Veth, *Dicţionar juridic român-englez, englez-român,* Traducere: Roxana Dinulescu, Bucureşti, Editura Niculescu, 2010; Grecu, Onorina, *Dicţionar juridic român-englez, englez-român,* Bucureşti, Editura C.H. Beck, 2008; Hanga, Vladimir ; Calciu, Rodica, *Dicţionar juridic român-englez, englez-român,* Bucureşti, Lumina Lex, 1998;
[12] The new Civil Code, Book I, Title II, Chapter I, Section 2, art. 37.
[13] The new Civil Code, Book V, Title II, Chapter III, Section 1, art. 1330.

Occasionally, if the context allows it, a solution for expressing civil law concepts is (especially where there is no precise conceptual equivalent in the target language), the use of Latin terms, phrases, even adages. For instance, when translating from Romanian, the language of a legal system and culture which originate in Roman law and which have been subject to repeated and obvious influences coming from French law, into English, the language of preponderantly common law systems, a Latin term may be a better, more functional choice. Latin legal terms have the advantage of universality and authority, condensing centuries of wisdom, of legal tradition and enjoying the prestige of a language once spoken in an empire which gave institutions and an effective model of state organisation to Europe and the entire world. Latin civil law terms are explained in larger English dictionaries of law[14], and they are still made use of in the absence of English equivalents for terms specific to civil law systems or when they express certain legal concepts more clearly and concisely (e.g. *intuitu personae, ex officio, de jure* etc).

Therefore, the Romanian legal institution *gestiunea de afaceri* may also be expressed by the Latin phrase *negotiorum gestio* denoting the situation, whereas *negotiorum gestor* is the person, the manager of affairs. Thus, *negotiorum gestio* refers to a quasi-contractual situation in which a person, called *negotiorum gestor,* manages or interferes in the business transaction of another person, called *dominus negotii,* in the absence of the latter, without his authority, but as a friendly act[15].

The legal definitions and conditions of *plata nedatorată* and *îmbogăţirea fără justă cauză* prove that 'undue payment', with the variants 'not owed; not due (money)'[16], 'payment not due' (for the Romanian *plata lucrului nedatorat*)[17] for the former, and 'unjust enrichment'[18] for the latter, are proper equivalents in English, which provide relevant information on the significance of these legal syntagms, even to non-professionals in the field of law. Thus, *plata nedatorată* concerns three essential aspects: "(1) The one who pays without owing is entitled to restitution. (2) What has been paid as a liberality or management of affairs shall not be subject to restitution. (3) It is presumed, until otherwise proved, that the payment has been made with intent to discharge one's own debt"[19], and *îmbogăţirea fără justă cauză,* literally 'enrichment without a just cause' occurs under the following circumstances: "The one who got rich without a just cause to the detriment of another shall be compelled to restitution, in proportion to his own enrichment and within the limits of the patrimonial loss suffered by the other person"[20].

A pune în întârziere (literally, 'to put in delay') and *punere în întârziere* (literally, 'putting in delay') best illustrate how words belonging to common language become ambiguous and vague when used in legal language. Actually, *punere în întârziere* means "notification sent by the creditor to the debtor so that the latter will perform his obligation

[14] See, for instance, *Black's Law Dictionary,* 1999, which gives detailed accounts of numerous civil law notions.
[15] *Black's Law Dictionary,* 1999, p.1060.
[16] V. Hanga; R. Calciu, 1998, p. 115.
[17] O. Grecu, 2008, p. 117.
[18] R. Lister and K. Veth, 2010, p. 442, give a US meaning: "unjust enrichment (resulting from an action without legal cause of the party prejudiced).
[19] The new Civil Code, Book V, Title II, Chapter III, Section 2, art. 1341.
[20] The new Civil Code, Book V, Title II, Chapter III, Section 3, art. 1345.

which has fallen due"[21]. In bilingual dictionaries, there is only one translation variant for *punere în întârziere*, i.e. 'formal notice'[22], and none for *a pune în întârziere.* The solution 'formal notice' for the former phrase entails 'to formally notify' for the latter, but these two English equivalents involve a broader meaning with regard to the relationship between the one who notifies and the one who is notified, and a wider host of legal situations when such notifications are issued. The legal content of the Romanian expressions is strictly limited to such circumstances under which a debtor has not performed his obligations and consequently, a creditor will notify him.

Romania's EU membership has accelerated translation processes of all kinds and in this context, one of the recommendations that are usually made to translators is to consult different language versions of the text to be translated. This recommendation mainly concerns the translation of EU legislation into the languages of EU countries, but it is also valid in other directions. From this standpoint, knowledge of French is an advantage for the Romanian translator (from and into English) because, on the one hand, the Romanian legal system has imported plenty of French legal concepts and institutions and, on the other hand, the translation interaction between French and English has had a much longer tradition in point of the juridical, economic, political contact between France and the UK as Member States of the European Union (or the contact between a civil law culture and a common law culture, as reflected at the linguistic level). French translators have already overcome some of the challenges Romanian translators are currently confronted with, and they have created vast, flexible and reliable linguistic instruments that are worth consulting. It is important to mention that the preparation of EU legislative texts in all official languages actually involves the translation from English and French into the national languages. Moreover, at the Court of Justice of the European Union, the reference for a preliminary ruling, for instance, is drafted in the language of the national court or tribunal, which is the language of the case, being subsequently translated into French and all other official languages[23].

3. Conclusions

The terms we have dealt with in this article do not exist in isolation, they are perceived within the conceptual context of a specific domain, the legal one. Taking into account the definition of culturems (also named culturebound terms/ realia), i.e. "words containing cultural information or the smallest unit containing cultural information"[24], we could argue that these system-bound legal terms are juridical or legal culturems, since they contain information related to the legal culture specific to our people. As the smallest units containing legal cultural information and due to other considerations as well, they can also be identified as translation units[25], the analysis of which gives rise to various and challenging interpretation and conceptualisation acts. We should not forget that in any scientific approach, theory is a useful starting point for the enhanced applicability of any practical development, but it is not

[21] Vladimir Hanga, 1999, p. 156.
[22] V. Hanga and R. Calciu, 1998, p. 122.
[23] Martina Künnecke, 2013, p. 250.
[24] G. Lungu-Badea, 2008, p. 54.
[25] For a detailed analysis of the concept of translation unit, also called unit of translation or semantic unit, see G. Lungu Badea, 2005, pp. 139-153.

completely enlightening, it cannot fully predict the complexity of practical issues, nor can it offer perfect solutions or a thorough strategy for solving such problems. Translators should be connected to the most recent tenets of translation theory, just as they should never stop exploring and investigating its practical aspects and implications.

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GENDER STEREOTYPES: THE IMAGE OF THE WOMAN DRIVER IN ROMANIAN COMMERCIALS

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Abstract: Gender studies are a common subject nowadays, many researchers taking into consideration the difference between the biological sex and the gender, as a social construct.
We will try to reflect in the following paper the way in which gender stereotypes concerning the driving process are suggested in Romanian advertisements. It is a well-known thing the idea that women are not so good drivers, as it is considered that being able to "handle" a car depends on the driver's sex.
We have chosen three Romanian advertisements, two of them promoting the image of a beer (Bergenbier) and one promoting a medicine (Aspacardin). Although extremely different, the promoted products emphasize the same misconception: the woman-driver is a completely disaster.
We consider that, many times, women are not being reflected in accordance with their real social roles, which are being exposed nowadays, in a modern society. Too often, the differences between the two sexes are based on the notions of "masculinity" and "femininity", as social constructs.

Keywords: gender studies, gender stereotypes, Romanian advertisements, social roles woman-driver.

Abordarea genului este un aspect de actualitate, majoritatea cercetătorilor mergând pe ideea diferenţei dintre sexul biologic şi genul social construit.

Vom inventaria câteva dintre definiţiile date acestui termen, pentru a putea arăta varietatea nunaţelor de sens ce îi sunt atribuite. Astfel, *genul* apare ca ,,sistem ideologic'' (Monique Wittig, 1973 apud Vincze, 2002, p.42), ,,sistem de relaţii de putere'' (Gayle Rubin, 1975 apud Vincze, 2002, p. 42), ,,instituţie socială care stabileşte modele de aşteptări pentru indivizi'', ,,structură socială ale cărei origini se află în dezvoltarea culturii umane, nu în biologie sau în procreare'' (Lorber, 1994), ,,sistem ce afectează majoritatea interacţiunilor sociale ce au loc între fiinţele umane'' (Harding apud Held, 1985, p.297), ,,statut dobândit de feminitate şi masculinitate'', ,,principiu social major care aşază oamenii în două grupuri separate şi inegale'' (Foster, 1999, p. 433), ,,sistem de reprezentare şi clasificare cu implicaţii materiale'' (Katherine Woodward, 1997 apud Vincze, 2002, p. 43).

Începând cu anii '60, conceptul de *gen*, folosit ca instrument teoretic, a stârnit o mulţime de critici.

Astfel, o primă critică vine din partea feministelor, care atrag atenţia asupra diferenţelor sexuale între bărbaţi şi femei, considerând că cei care utilizează teoria genului se înscriu în tradiţia feminismului liberal, care se sprijină pe disticţia dintre *sex* (ca relevant din punct de vedere biologic) şi *gen* (ca relevant social).

O altă critică se referă la faptul că utilizarea conceptului de *gen* este deficitară pentru femei din punct de vedere politic, determinând ştergerea categoriei *femeie.* Teoretizările care folosesc noţiunea de *gen* par a respecta o ordine masculină a lumii, încercând să se înscrie în cadrele conceptuale şi teoretice masculine[1]. O ilustrare a unei astfel de abordări este lucrarea

[1] Astfel de abordări sunt numite de Mihaela Miroiu ,,strategii ale eliminării genului'', prin care o serie de feministe consideră că diferenţele de gen sunt un sistem de dominaţie elaborat de bărbaţi. (Miroiu, 1995, p. 120).

lui Mary Daly, *Gyn/Ecology,* desemnând ,,procesul de re-cunoaştere a femeilor *pierdute*, care au ales să nu mai fie obiect al cercetării bărbăteşti.''[2] Oana Băluţă consideră că ,,această agendă dalyană pare mult mai potrivită în plan cultural decât în cel politic, în condiţiile în care viaţa cotidiană este caracterizată de permanente interacţiuni între femei şi bărbaţi.''[3]

Kathy Davis, Mary Evans, Judith Lorber (2006) sintetizează trei abordări critice ale genului[4], diferite de cele anterior menţionate: 1. conceptul de *gen* nu ia în considerare diferenţele sexuale şi emoţionale dintre femei şi bărbaţi (critica aceasta este adusă, mai degrabă, de feministe influenţate de instrumentar psihanalitic, feministe care consideră că genul este ,,prea sociologic'' şi nu elucidează îndeajuns rolul corpurilor sexualizate; 2. genul pune în pericol conceptul de patriarhat, instanţă care reprezintă sursa subordonării femeilor; 3. genul nu este adecvat intersecţiei identităţilor multiple ale femeilor şi ale bărbaţilor.

În *Feminism modern reflexiv,* Oana Băluţă consideră că definiţiile conceptului de *gen* sunt influenţate de societate şi de cultură, care funcţionează sub forma unui determinism socio-cultural. În opoziţie, rolul femeilor şi al bărbaţilor în modificarea (prin intermediul practicilor cotidiene) acestor cerinţe social-culturale lipseşte.[5] Se ajunge astfel la un impas, pentru că ,,genul explică dinamica interacţiunilor dintre femei şi bărbaţi, dar, în acelaşi timp, această dinamică pare să fie una indusă/structurată de societate''.[6]

Pentru demersul pe care îl vom desfăşura în cele ce urmează, mai este necesară şi lămurirea conceptului de *stereotip.*

Etimologic, termenul provine din grecescul *stereotypos* (*stereos*- ,,solid, fix'', *typos*- ,,caracter'').

Cel care a introdus termenul în ştiinţele sociale este W. Lippman, care acordă acestor clişee din mintea noastră un rol de ,,economie a gândirii'', în sensul că dau subiectului posibilitatea de a recurge la scheme simplificatorii, gata formulate, învăţate în procesul socializării, în loc să parcurgă demersul de formare a opiniilor prin observaţii directe şi judecată critică, în funcţie de context[7].

Stereotipurile reprezintă seturi de trăsături atribuite membrilor unui grup social. Însă acestea nu sunt doar o colecţie de trăsături considerata ca fiind caracteristice pentru membrii grupului, ci cuprind şi o explicaţie care leagă acele atribute, o schemă care permite înţelegerea reunirii acestora într-o structură cognitivă comună[8].

Stereotipurile de gen se definesc ca ,,sisteme organizate de credinţe şi opinii consensuale legate de caracteristicile femeilor şi bărbaţilor, precum şi de calităţile presupuse ale masculinităţii şi feminităţii. Trăsăturile pe care oamenii le asociază bărbaţilor şi femeilor

[2] Daly apud Miroiu, 2002, p.169.
[3] Băluţă, 2013, p. 26.
[4] Cf. Băluţă, 2013, p.p. 26-27.
[5] Băluţă, 2013, p.30.
[6] Cercetătoarea consideră că ,,din construcţia socio-culturală dispare rolul pe care îl are individul, femeie sau bărbat, în dinamica unei relaţii private sau publice. Totul pare să se rezume la influenţa pe care cultura, societatea, instituţiile, economia, politica o au asupra genului, dar se pierde tocmai rolul pe care îl au indivizii, femei şi8 bărbaţi, deopotrivă, în negocierea şi asumarea genului, rolurilor de gen.'' (Băluţă, 2013, p. 31).
[7] Cf. Alina Coman, *Stereotipuri de gen în discursul publicitar : o incursiune în patriarhatul mediatic*, Ed. Economică, Buc., 2005, p. 39.
[8] Yzerbit, Rocher, apud Băluţă, 2006, p. 26.

au un carater nu numai descriptiv, ci şi prescriptiv. Credinţele-stereotipuri ne spun nu numai cum sunt femeile şi bărbaţii, dar şi cum ar trebui ei să fie.''[9]

Cum apare materializată dimensiunea de gen în reclamele româneşti? Care sunt stereotipurile pe care acestea le promovează? Vom reflecta, în cele ce urmează, felul în care sunt construite stereotipurile de gen cu privire la condusul unui autoturism. Este frecventă prejudecata conform căreia abilitatea de a conduce şi de a manevra un autoturism depinde de sexul şoferului.

Am ales trei reclame, două dintre acestea promovând imaginea unei beri (*Bergenbier*), iar cea de-a treia popularizând un medicament (*Aspacardin*). Deşi extrem de diferite, produsele promovate revin asupra aceleiaşi prejudecăţi: femeia la volan este un adevărat dezastru.

Bergenbier- Pana

O primă reclamă supusă analizei este spotul realizat de Bergenbier, având în vedere, pe lângă promovarea berii în cauză, şi popularizarea iniţiativei intitulată *Ziua Bărbatului.* Reclama debutează cu o şoferiţă care este nevoită să tragă pe dreapta, observând că are pană la roata din spate. Din solidaritate...feminină, alte două şoferiţe îşi opresc maşinile, sărindu-i femeii în ajutor. Un prim obstacol ce le iese în cale celor trei doamne este imposibilitatea de a găsi roata de rezervă, care nu se lasă descoperită nici în portbagaj, nici sub capotă sau sub maşină. După un timp bun de căutare, una dintre femei găseşte roata în portbagajul în care intrase aproape cu totul. Tocmai când situaţia pare a se fi rezolvat, una dintre şoferiţele solidare spune, pe un ton dezamăgit, că singurul lucru ce le lipseşte acum este cricul. Replica celorlalte două apare sub forma limbajului nonverbal: femeile par depăşite de situaţie, expresia de pe chipurile lor fiind una de spaimă, gândindu-se, probabil, la următoarele operaţiuni de căutare a cricului. Cadrul următor al reclamei înfăţişează un grup de bărbaţi, surpinşi într-un bar, într-un moment de euforie. Mesajul de pe ecran lămureşte urmăritorii despre ce este vorba: *Pe 5 mai noi sărbătorim Ziua Bărbatului.* Cu alte cuvinte, doamnele sunt ,,invitate'' să se descurce singure în astfel de situaţii, nemaiputând conta pe sprijinul bărbaţilor.

Reclama de mai sus le înfăţişează pe femei incapabile să rezolve o problemă ce se poate ivi oricărui şofer, aceasta probabil, pentru că, potrivit unui anumit stereotip, femeile nu sunt deloc îndemânatice în ceea ce priveşte şofatul, cum, de asemenea, nu se pricep să rezolve diferite aspecte tehnice.

Bergenbier- Permisul de conducere

În continuare, ne-am oprit atenţia tot asupra unui spot realizat pentru Bergenbier, ce aduce în prim-plan acelaşi aspect: femeia la volan. De această dată, reclama debutează cu imaginea unei femei aflate la volanul unei maşini destinate practicii pentru obţinerea permisului de conducere, o maşină pe care se face şcoala de şoferi. Ca un bărbat adevărat, soţul doamnei se află şi el pe bancheta din spate, supraveghând cu atenţie ,,prestaţia'' instructorului şi a soţiei, care pare a fi timorată de situaţia în care se află (privire concentrată în faţă, ochi mari, mâini încordate pe volan). Felul în care femeia conduce – intră de pe o

[9] Dragomir apud Băluţă, 2006, p. 27.

bandă pe alta fără să semnalizeze, încurcând circulaţia- ne dă de înţeles că orele de şofat nu îi fuseseră de prea mult folos. Claxoanele cu care este avertizată de ceilalţi participanţi la trafic stârnesc nervozitatea soţului, ce iese pe geamul din spate, intrând într-un conflict verbal cu un alt şofer. Nu este de neglijat nici replica instructorului: *Domnişoară, v-am mai spus: mai întâi ne-asigurăm, apoi semnalizăm şi de-abia după aceea...* Adverbul de întărire („v-am *mai* spus''), ca şi tonul de un aparent calm imperturbabil par a întări ideea că „priceperea'' şoferiţei nu ieşea la iveală pentru prima dată, ci, dimpotrivă, era un fapt comun.

Cel ce dă, totuşi, de bănuit, este soţul, care, în urma replicii instructorului, intervine nervos, considerând că acesta o stresează pe femeie. Mai mult decât atât, el îşi încurajează soţia: *E foarte bine, dragă!*

Cadrul următor al reclamei înfăţişează maşina condusă de femeie într-o intersecţie, oprită brusc de-a curmezişul şi blocând toată circulaţia. În continuare, reclama ne aduce o lămurire asupra calmităţii şi încurajării soţului: acesta îşi aşteaptă soţia în faţa Poliţiei, de unde ea iese mândră, fluturând în mână permisul de conducere. De acum înainte, el va putea bea bere cu prietenii săi, pentru că va avea şofer personal. Finalul spotului vine şi el să confirme, o dată în plus, stereotipul invocat: în timp ce bărbatul bea bere la o terasă, alături de preietenii săi, povestind despre un meci de fotbal, soţia se chinuie să parcheze maşina, auzindu-se, în scurt timp, o bufnitură, urmată de replica soţului: *Las-o aşa!*

Aspacardin-*Te poate feri de palpitaţii!*

O altă reclamă ce conturează un stereotip la adresa femeii este spotul realizat pentru medicamentul *Aspacardin*, cu sloganul *Te poate feri de palpitaţii!* Reclama debutează cu imaginea soţului aşezat pe un fotoliu, în timp ce îi răspunde la telefon soţiei, încercând, pe cât posibil, să îşi ascundă neliniştea. Pe lângă diminutivele-alint utilizate de cei doi în conversaţie (*Mâţişor* şi *Pufuleţ*), ceea ce stârneşte râsul profund este următorul cadru al reclamei: soţia, cu zâmbetul pe buze, îşi priveşte maşina scoasă din lac, în timp ce un scafandru amabil îi înapoiază poşeta. Pentru urmăritorii reclamei, „filmul'' întâmplării este clar: soţia, neîndemânatică şoferiţă, ca, de altfel, orice femeie, ajunge cu automobilul în lac, iar mica sa neatenţie se cere a fi rezolvată de mulţi oameni: poliţie, scafandri etc. Pentru a nu-şi speria soţul, aceasta îl anunţă că va mai întârzia, pentru că se află cu maşina la spălătorie.

Întrebarea care persistă este: de ce personajul principal al întâmplării trebuia să fie neapărat o femeie? Bărbaţii nu pot păţi niciodată astfel de accidente? În finalul spotului, voice-overul, de asemenea, bărbat, adaugă: *Soţul tău suferă de palpitaţii? Protejează-l altfel!* Nu întâmplător, pe fundalul reclamei, este introdusă o voce masculină. Subliminal, este indusă ideea că doar bărbaţii sunt în măsură să dea sfaturi, să recomande ceva. Este ca şi cum ei ar semnifica vocea autorităţii, „glasul'' sfaturilor bune. Emfaza pe adverbul de mod *altfel* (*Protejează-l altfel!*) sugerează că medicamentul în cauză este singura soluţie de adoptat de către doamne, pentru că, oricum, iese din calcul posibilitatea, „graţie'' comportamentului avut, de a-şi feri ele însele soţii de palpitaţii.

Cele trei reclame analizate anterior prezintă aceeaşi sterotipie de gen: femeia la volan este un dezastru, care trebuie, pe cât posibil, evitat, punând în pericol propria viaţă, cât şi securitatea celorlalţi participanţi la trafic.Condusul unei maşini rămâne unul din palierele în care femeia nu este considerată participant egal la viaţa socială. Se observă faptul că, de cele mai multe ori, atunci când oamenii vorbesc despre o femeie la volan, o fac prin comparaţie cu

bărbaţii: o femeie nu poate să conducă pur şi simplu bine, ci ori mai bine ori mai prost decât un bărbat. În continuare, bărbaţii şi femeile sunt prezentaţi în rolurile lor tradiţionale conferite de societate, roluri atribuite acestora în virtutea caracteristicilor şi apartenenţei lor de gen, ca urmare a persistenţei unor opinii, percepţii, prejudecăţi, credinţe generalizate despre rolurile femeilor şi ale bărbaţilor.

Considerăm că, de prea multe ori, femeile nu sunt prezentate în conformitate cu rolurile sociale pe care le joacă actualmente în societăţile moderne şi că, adesea, ,,diferenţele dintre cele două sexe se bazează pe noţiuni de masculinitate şi feminitate construite social''.[10] Aşadar, putem spune că unele dintre reclamele româneşti promovează steroptipii ,,artificiale''[11], care nu pot avea pretenţia de a fi adevăruri. Pare a se stabili o relaţie cauză-efect, în care cauza se identifică unei anumite ,,culturi'', societăţi, pe când efectul se transformă într-o conformare tacită la anumite roluri de gen. Chiar şi aşa însă, având ,,în spate'' o cultură ce impune anumite lucruri, nu înseamnă că nu putem, dacă dorim, să evităm un anumit comportament.[12]

Dată fiind evoluţia continuă a societăţii şi modificarea contextului social-istoric, ar trebui să se urmărească destructurarea modelului tradiţional în toate aspecte vieţii şi remodelarea mentalului colectiv spre o acceptare a unei noi gândiri. Un pas important în atingerea acestui obiectiv îl pot reprezenta identificarea şi conştientizarea stereotipurilor dominante din societate, la un anumit moment.

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[10] Dan Petre, Dragoş Iliescu, *Psihologia reclamei şi a consumatorului*, vol. 2, Editura Comunicare.ro, Buc., 2005, p. 180.
[11] Ann Cromin, *Advertising and Consumer Citizenship*, New York:Routledge, 2000, p. 57.
[12] Cf. Băluţă, 2009, p.p. 32-33.

E-SERVICES: COLECTIVE MEMORY, SETTING UP NEWSPAPER DIGITALIZED ARCHIVE CASE STUDIES

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Abstract: Digititalizing comprise all life cycle stages of a digital document: digitalizing means the conversion of the document from its original analogical support, to digital format, objects and documentation references description and representation, processing, access provision and long term preservation of digitalized content.[1] Information and communication technologies are contributing to research in any area of knowledge, while digitalizing can be perceived as „more than a viewed page substitute, it can generate also new research opportunities."[2] Text representations can send to other related texts, to different approaches of other authors. Those which are bringing the latest information are the periodicals, which are increasingly available in electronically format, either through digitalization, or available only in the digital media.
The means of making available to user the paper printed documents, through digitalization, are including photography or scanning (in either image or text versions). The digitalization and digitalized archive of Monitorul de Brasov Collection within Transilvania University of Brasov outcomes are presented. The metadata are data about data and are aimed at identifying and describing any digital resource. Special collection digitalization projects should provide an „information critical mass" user targeted but first the user type identity has to be defined. A complete guidebook for developing a digitalizing project by metadata creation, metadata charts, interoperability protocols and online dissemination of digitalized documents is achieved.

Keywords: digitalizing, metadata, interoperability, digital archive, Koha.

Introduction

Digitized archive developed trough various digitized platforms models is widely used by info documenting agencies. Considering the printing company initially set to issue printed newspapers and detaining classical newspapers collections the digitized archive concept is less common. Digitizing these documents and their subsequent upload to an appropriate platform is the solution for their preservation The authors found an optimal solution of the digitize-preserve- automate retrieve process of for the classical paper documents The DIGIBOOK 2NET scanner is used to digitize the documents. The Koha integrated library system is used for data recording and storage of each digitized document. An online catalogue is created and offered to the newspapers readers as a mean of data retrieving. The Koha system generates automatically barcodes for each of the digitized document. These barcodes are retrieved by a document identifying scanner. This system allows an inventory of the classical archives.

Retrieving information integrated open source systems

Integrated library management systems can cut costs and enhance the efficiency of library services and therefore are absolutely necessary for the management of housekeeping operations.[7] But small and medium- size libraries face a difficult situation due to the high cost of commercial library management systems, available in the market.

For at least the last two decades, libraries have overwhelmingly obtained their core automation systems from specialized vendors who offer the software through licenses that allow the company to retain exclusive access to the underlying source code. In recent years,

open source software has become an increasingly popular alternative. The underlying program code is made available for anyone to inspect, repair, or improve. The open source software movement has entered the library automation industry, introducing a new set of integrated library systems and a clique of companies offering a business model based on service and support rather than software license fees. [1]

The library integrated systems that are used in the Romanian university libraries are software products that were acquired from different suppliers. The investment to digitize the department library which is being developed -but is not designed to exceed 10,000 volumes in the near future- would be useless at this stage considering the availability of the open sources library integrated systems that are used worldwide.

Naturally libraries without much/appropriate financial resources need a cost effective way to automate their services. Free/Open source software was a revolutionary concept among computer programmers and users. To a certain extent free/ open source solutions could provide an alternative to costly commercial application software's. Free/Open source software offers to its users the ability to run, copy, distribute, study, change, share and improve for any purpose. [6]

Koha- library integrated management system

Koha is an integrated library management system that was originally developed by Katipo Communications Limited of Wellington, New Zealand for the Horowhenua Library Trust (HLT), a regional library system located in Levin, some 100 kilometres north of Wellington. Libraries considering implementing Koha have an option to hire Katipo staff to help with the implementation, and there is also a list of other organisations who could be hired at http://koha.org/installation/support.html.[5]

The Koha project uses a number of channels to allow members of its community to communicate with each other — there is a general mailing list, as well as separate ones for developers, Windows users, French-speaking Koha users/developers, and German-speaking Koha users/developers. In addition, the developers use Internet Relay Chat (IRC), a real-time message facility for scheduled meetings and less formal conversations. [3]

Koha 3.0 was selected because the GNU licence (open source) was considered more future-proof than proprietary products, and more open to customisation to meet the special needs of the library. [2]

Thanks to the efforts of the open-source community, any library can now enjoy a serious ILS at no licence cost: the saved money can hence be allocated to the extension of the collection.

Koha satisfies all the functional requirements of a library management system. In addition to the functional modules(acquisition, cataloguing, OPAC, circulation, and serial control), Koha can provide some features that are only available with costly ILS; web OPAC, document status inquiry, reservation and holds of documents through OPAC, customization of user and graphical interface, import and export of MARC data etc. We implemented Koha, library integrated system. Koha has all modules needs to create online catalogue of digital archive.

We can choose the type of barcode. (Fig.1, Fig.2, Fig.3)

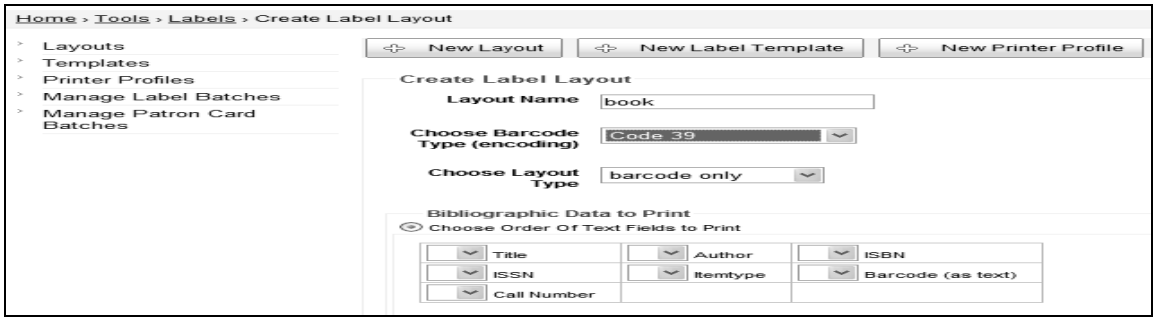

Fig. 1 Create label layout for Koha barcode

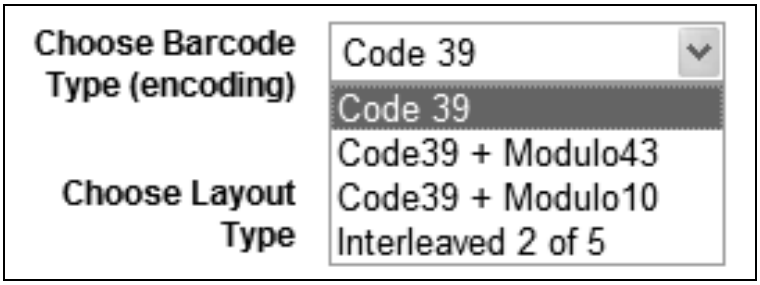

Fig. 2 Choosing layout type for Barcode

Fig. 3 Barcode for printing

We choose a layout type from the "Choose Layout Type" dropdown menu. From every barcode we choose digit representation.

Digitalizing equipment

Book2net (Figure 3) production is a specific book fast digitalizing development. Due to its 2000 page /h scanning speed Book2net offers an unmatchable productivity. It comes equipped with:

- 40 or 50 mega pixels sensor
- Hi-tech sensor

- Non-reflection Makrolon auxiliary/supplementary board
- It works with an external PC; scanner comes with Book2net expert software offering a optimized post processing flow .

Fig. 4 Scanner image

Facilities:

- **Sensor's technology:** book2net flexibility; Possibility to choose between sensors resolution of 10.5, 32, 40, or 50 megapixels meeting very particular needs.
- **Only 0,3 seconds/ scanning: 0,3 seconds** impressive scanning speed and a 1,9 seconds processing cycle offering an no matching productivity
- **A2 book support:** up to 10 cm automatic lifting; non-reflective, low abrasive worktable overlay
- **UV and IR radiation free:** book2net light source is exposure radiation free
- **focusing depth 12.5 cm**
- **Formats:** jpg, jpg 2000, tiff and pdf simple or multiple etc.

Turning on: plug the unit to mains and put the main switch to On.

Then the book expert soft is opened and customized along as main scanning stages are operated.[4]

Initial calibration is required in case of any redeployment or lighting variations in the working area and this has to be performed before any other procedures in order to obtain accurate scanning. (Figure 5)

After calibration, using "settings- customize scan process" command, the particular scanning elements as: dividing for two pages scanning area, color settings and resolution setting, but not only, can be set.

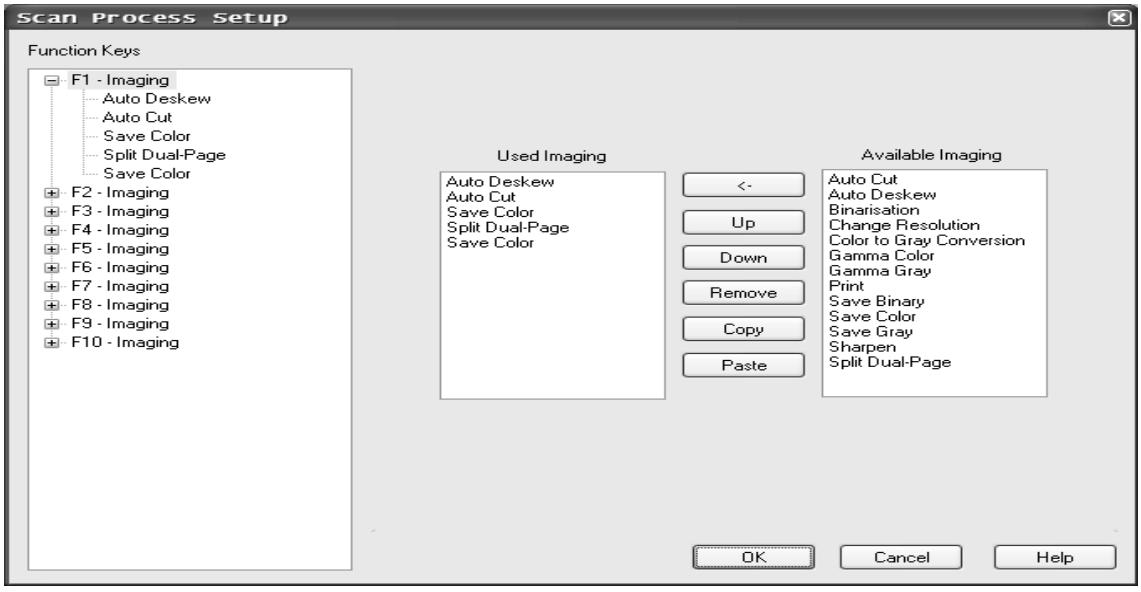

Fig. 5 Image of book expert soft

Next, by using "settings- customize scan job- scan" command, the actual working area is selected, as shown in the figure bellow, in order to optimize scanning duration as well as setting the limits of the scanning area.

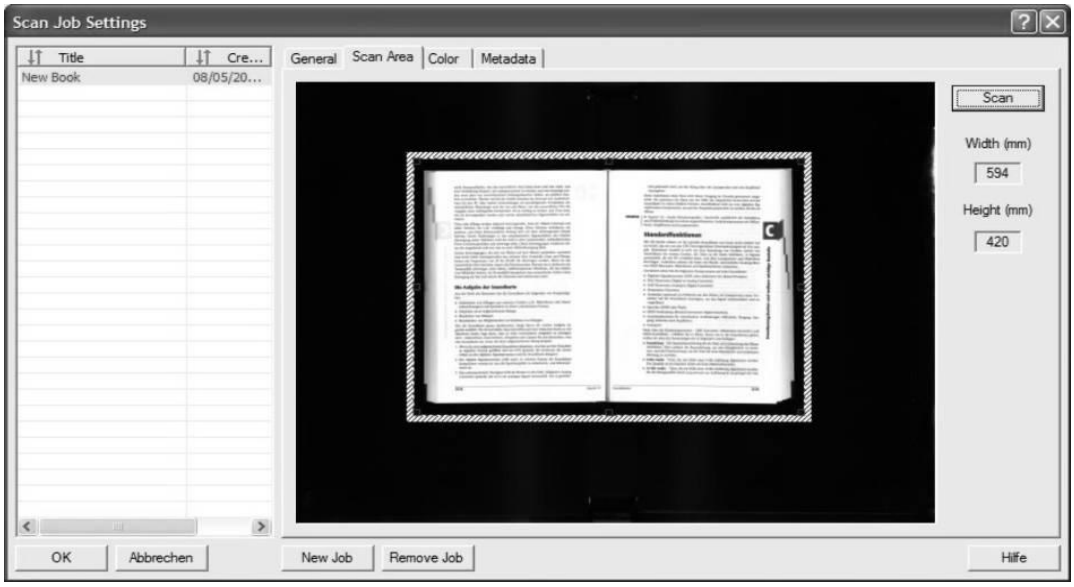

Fig.6 Limited of scanning area

After these stages are covered –setting the above parameters included- one can proceed to actual scanning.(Figure 6)

There are two ways to activate the scanning command: by foot command from the ground pedal or by hand, at the worktable level.

A post-processing scanning output images stage is required aiming to:

- ✓ manually delete the excess scanned material;
- ✓ image rotation if its position has altered during scanning

- ✓ performing some adjustments consistent with the scanning appearance/visual aspect

Scanning stages

Initial stage consits in starting the equipment and operating soft as above diescribed. Afterwords the senzor has to be calibrated to the specific envenrionment circumstances. The document is placed on the worktable and using the bookexpert operating sistem the area of interest is set, as presented in figures 7 and 8, in order to optimise the aquiring process.

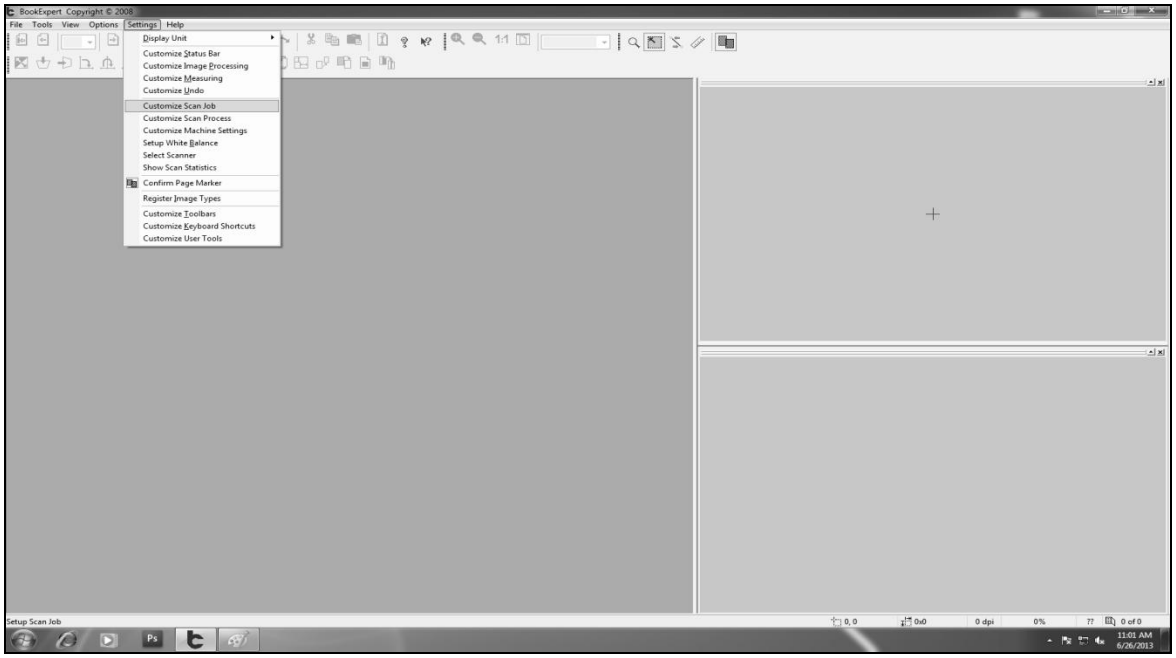

Fig.7 Operating system set I

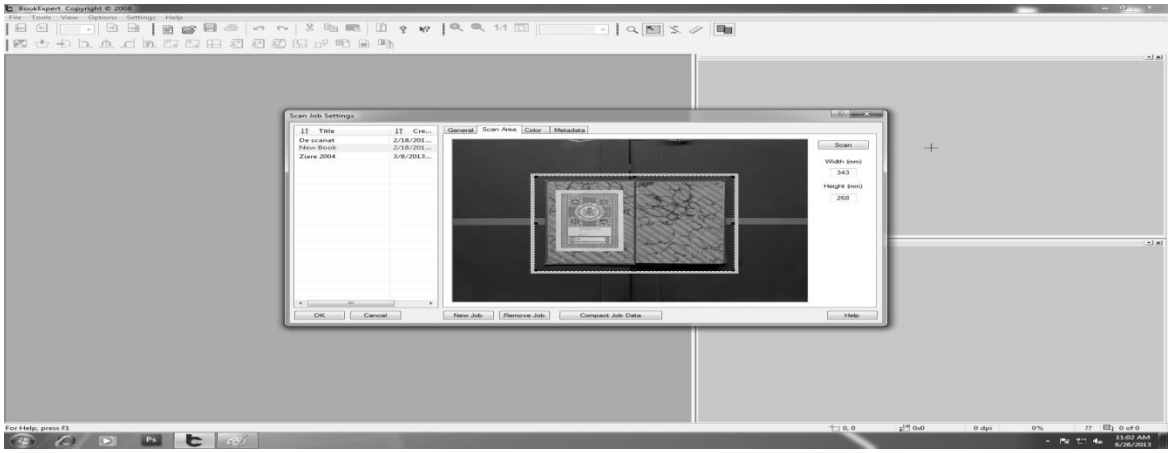

Fig. 8 Operating system set II

Accessing settings- "customize scan process" command (figure 8) the scanning customization is performed, introducing certain elements such as: dividing for two pages the scanning area, color settings, resolution setting and so forth, according to particular scanning requirements.

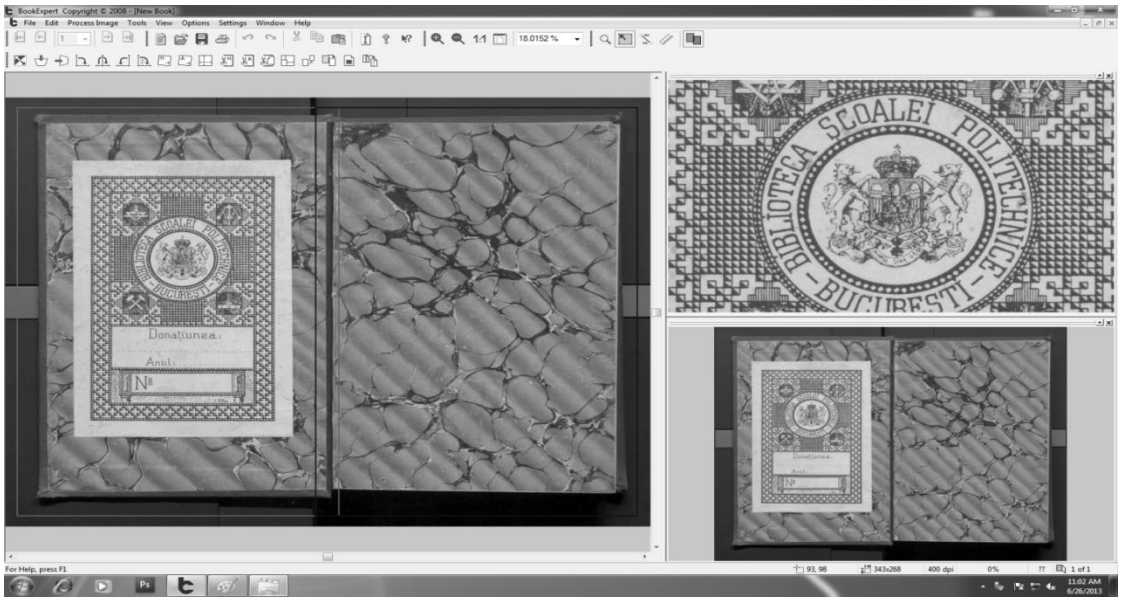

Figure 9 Raw scanned image

Actual scanning starts by pressing the foot pedal. Raw scanned image is presented in figure 9. Is seen there are two different color frames, red and blue, helping to divide the work surface in two areas corresponding to the two book pages. The frames adjustment is presented in figure 10 and it will be performed taking in to account possible book movements during scanning..

In the next scanned pages the proper framing is seen (figure 11). The excess scanning will be manually deleted later, during the image finishing procedure

After the entire book is scanned the default created folder- by the software, during the stage presented in figure 8- can be accessed.

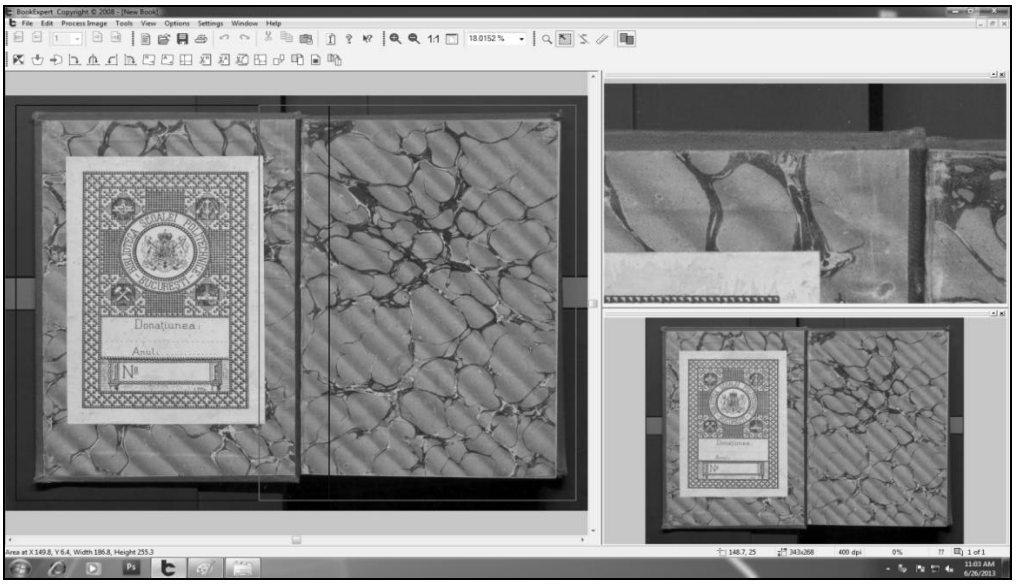

Fig.10 The frames adjustment

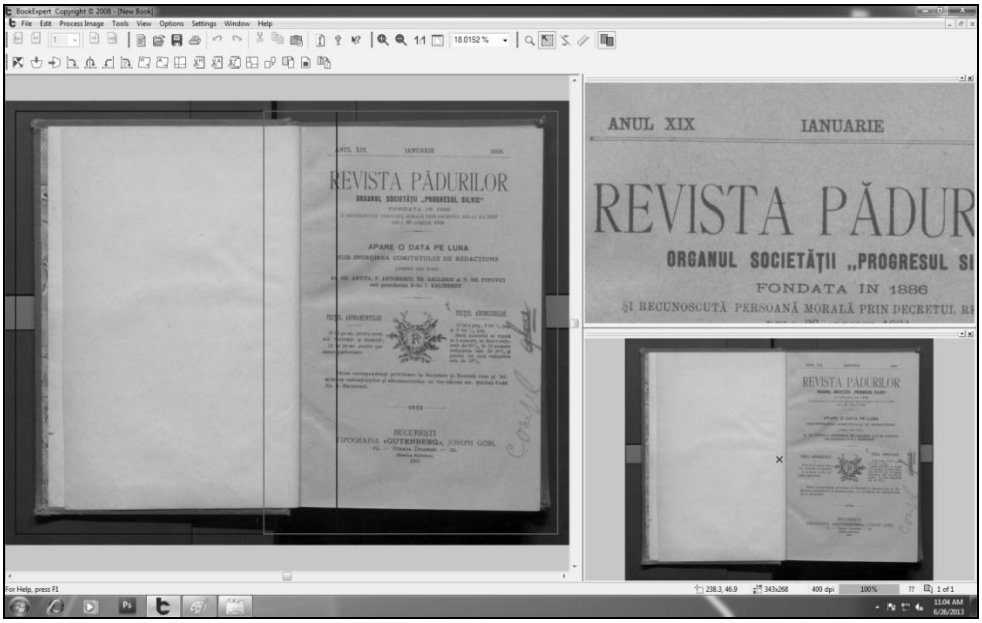

Fig.11The proper framing

From this folder a set of images can be imported (figure 12 a) and processed using book expert software specific tools. The main tool is offered by the "manual cut" command, figure 12 b. The desired area is selected and using the above mentioned command and the useless information is deleted, as in figure 11 b, the outcome is the final image (figure 13). If some rotations have occurred these can be sorted using the "rotate" command placed in the same command bar as "manual cut".

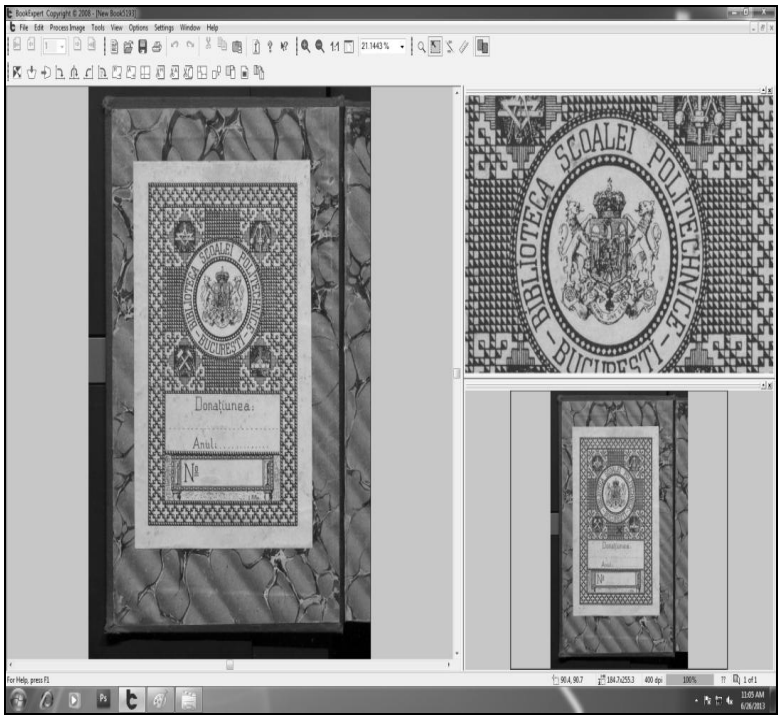

Fig. 12 a) Images imported b) Manual cut

Thus for each raw image a correspondent finished image will be obtained. In this case it has the following properties: tiff format with a 400DPI(Dots Per Inch) resolution. Depending on the ultimate goal the resolution can be altered. Therefore for an internet visualization 75 DPI resolution is used while for a quality printing 300 DPI resolutions is required. The resolution will influence the quality and the quantity but also the maneuverability of the stored image/information.

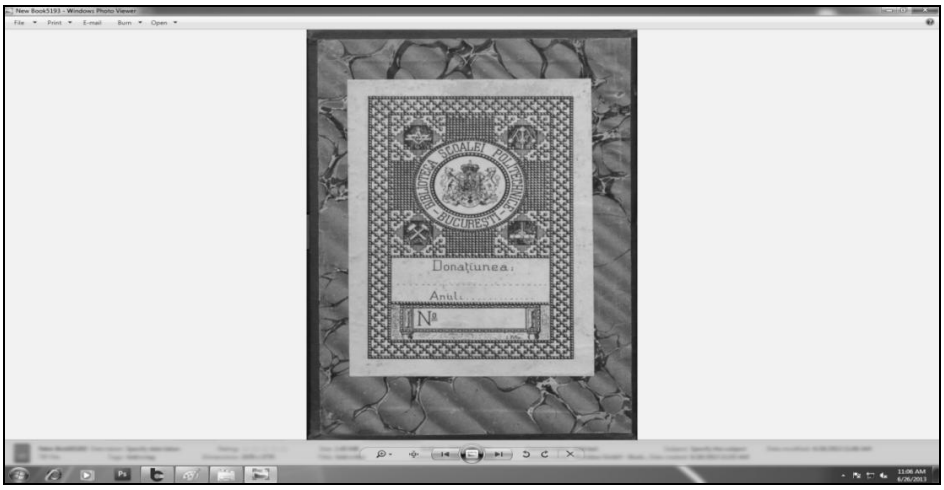

Fig. 13 Final image I

Scanning itself is performed in a short amount of time which depends both on all the initial settings as well as the operator's experience.

Conclusions

The use of this procedure is a particularly efficient modality of preserving the information, and of enhancing the users' access to information.

We deem this particularly modern method may ensure performing a double mission: preserving of valuable documents and full access to original information.

The proposed solution offers a minimum cost model using open sources software and it offers also a useful instrument not only in higher education, but also available and recommended for museums, research institutes, media industry.

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STUDY ON THE STYLE OF SPORTS COMMUNICATIONS CUSTOM FOR VOLLEYBALL TEAM MEDICINE CSU TÂRGU-MUREŞ

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Abstract: Style, styles: Specific way of expressing in a particular area of human activity for certain purposes of communication. Based on this definition and relating to the performance context of volleyball, we decided to conduct a study on the communication style between female volleyball players during an official game. This style of communication, in the sport environment, is called nonverbal communication. The target group consisted of the female players from CSU Medicina Tîrgu Mureş. The team plays in the first volleyball division from the Romanian National Championship and participated in the last 5 seasons of the Challenge Cup. The study was conducted in the 2013-2014 competitive season and consisted in exemplifying the ways of communication between players and between the game coordinator and the other teammates. This study aims to highlight the existence of a different style of communication, especially nonverbal communication that represents a starting point for all those involved in sports life and beyond.

Keywords: nonverbal communication, game coordinator, hitter, volleyball, second line attack.

Introduction:

Communication is a process of interaction between individuals, groups, the relationship mediated by spoken word, image, gesture, symbol or sign. Through it, individuals share their knowledge, experiences, interests, attitudes, feelings, opinions, ideas [4].

Viewed as a process, communication consists of transmitting and exchanging information (messages) between people. Communication means to tell those around you who you are, what you want, why you want one thing and what means will you use to achieve your goals. In this way, to communicate means also to be silent, to wait for the answer and the other person's reaction after letting him know that you exist and want to communicate something [1].

Communication is defined (by most specialists) *as a process by which a transmitter shares information to the receiver via a channel in order to produce certain effects on the receiver* [5].

According to estimates of recent studies, from the total number of messages shared, belonging to human communication, about 7% are verbal (words), 38% vocal, including voice tone, inflection, voice quality, rhythm, intensity, onomatopoeia, guttural sounds, sighing, sobbing, accent, intonation, etc., the remaining 55% representing nonverbal messages [6].

In conversation, the verbal component is less than 35% and nonverbal communication is 65%. Researchers agree that verbal language is predominantly used for sharing information, while body language expresses interpersonal attitudes, mental states, emotions and so on, although they are sometimes used to replace verbal messages [3].

Starting from the principle that communication is inevitable [2], everybody communicates, any behavior has communicative value, regardless of the presence or absence of indexes, signs or signals. In our case, the athletes rely exclusively on nonverbal communication and signs used for the transmission of information (technical-tactical)

between players. Through the nonverbal communication process, the athletes are always pursuing three main goals:

- The message to be understood;
- The message to be accepted;
- To provoke a reaction, a change of behavior or attitude after transmitting the message.

The channels transmitting information using nonverbal communication between athletes are:

- The body, through the head movement;
- The look, through expressive eyes;
- The face, through mimicry;
- Arms and legs, through the symbols previously established.

Material and method:

In the game of volleyball, nonverbal communication is frequent. It is used on one side by the coach, to convey certain technical-tactical information to the players and on the other hand used by the players, especially by the game coordinator to send the *team combination* on different phases of the game to her colleagues.

This style of communication has the fundament in issuing messages with the main purpose to avoid interception by opponents.

This study was conducted on CSU Medicina Tîrgu Mureş volleyball team, a participant in the Challenge Cup, 2013-2014 competitive season (Table 1):

Players from CSU Medicina Tîrgu Mureş ***Table 1***

No.	Name and surname	Field position	Age (years)
1.	S.K.	Player Z_4	22
2.	S.A.	Player Z_4	22
3.	N.R.	Libero	21
4.	C.B.	Player Z_3	20
5.	F.M.	Libero	21
6.	C.L.	Setter	20
7.	I.R.	Player Z_3	20
8.	T.A.	Player Z_4	23
9.	C.D.	Player Z_2	30
10.	P.A.	Setter	24
11.	T.G.	Player Z_2	23
12.	I.R.	Player Z_3	26

Next, we illustrate two game situations in which nonverbal communication can be found in different moments of the game (figure 1):

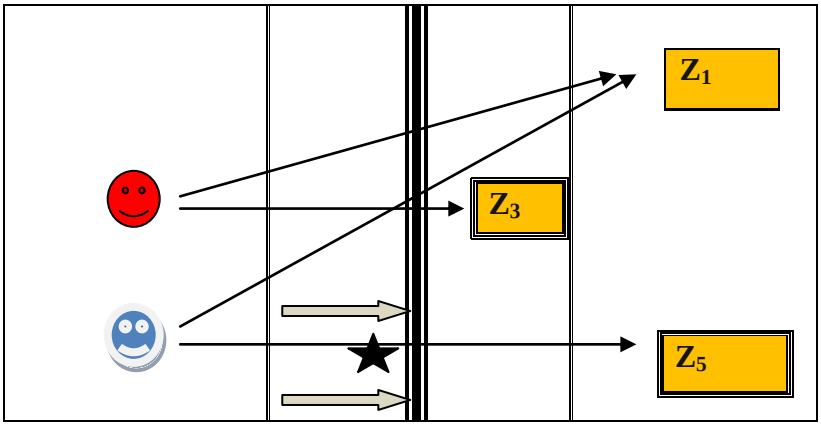

Figure 1 Game moment – the setter in Z_2

Legend:

– the setter in passing position (after receiving the serve);

– player Z_2 / – player Z_4

Illustration - Interpretation:

When playing with the setter in Z_2 (Figure 1), we find the following elements in nonverbal communication:

1. ***The transmitter,*** is the game setter in passing position, which has a well-structured message (strategy combination) which is to be sent to the receiver.
2. ***The receiver,*** is represented by the other five players, to whom the message is addressed.
3. ***The message***, is the set of information (tactical combinations) to be transmitted by symbols.
4. ***The symbols,*** are different signs that female players (specifically setter) use. The symbols are:

- Closed back fist, thumb pointing up is combination 1: the player Z_4 will do a second line of attack in Z_1 or Z_5 and the attack on the net is made during the 1 time.
- Closed back fist, with the index and middle finger apart and upward is combination 2: the player Z_2 will do a second line of attack in Z_1 or Z_5 and the attack on the net is made during the 1 time.
- Closed back fist with little finger pointing up is combination 3: the player Z_4 will do a second line of attack in Z_5, the player Z_2 will do a second line of attack in Z_1 and attacking the net will be done in the 1 time from Z_2 or Z_3.

5. ***Decoding***, involves deciphering the meaning of the received message, being the corresponding operation to encoding for the receiver at this time. This element is actually perceived by the female players who are in attack position as the tactical content appropriate to the combination to be performed on that moment of the game.
6. ***The feedback,*** is an important element of nonverbal communication. It shows the extent to which the message was understood, believed and accepted. The feedback, as information sent back to the source, can be positive (if it fulfills the role of motivation), negative (when following a corrective role), immediate or delayed. In a

game of volleyball, feedback, as a nonverbal communication element is identified with the understanding and especially by successfully transmitting the tactical combination immediately from the setter to their team colleagues.

7. **The context of nonverbal communication**, represents the physical and psychosocial frame in which communication occurs. The context of nonverbal communication is influenced by factors such as physical context; psychosocial context; proximity (distance between transmitter and receiver). For the game of volleyball, the context of nonverbal communicată is the playing field, the area of the field where the combination is executed and where the setter is, as the transmitter, when they deliver the message to their colleagues, as receivers.

Conclusions:

This study has shown a pattern of tactical training for senior volleyball team, in relation to nonverbal means of communication between the players with the main purpose to avoid direct eye contact with the opponents.

The situations presented in this paper represents a starting point for volleyball coaches and others who have the obligation to surprise the opponent in order to achieve proposed performance goals and who are required to use tactics of nonverbal communication during game moments.

The diversity of nonverbal communication between female volleyball players and the complexity of its symbols is left to coach, at his ingenuity to adapt his knowledge to current performance values in the game of volleyball.

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THE ROLE OF COMMUNICATION IN AN INTERNATIONAL MUSIC FESTIVAL

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Abstract: In the process of organizing an international music festival one of the most important dimensions is communication under all its professional and artistic aspects. It is well known that living and communicating with artists does not follow the ordinary rules of artistic marketing and the project manager needs to be a professional of effective communication right to the end of organizing an international festival. This paper aims at ordering the different stages of communication which will eventually lead to success or to renouncement based on various reasons. In this process, communication has an essential role and a lot depends on the project manager and his/her communication art in such a way as to round up the artistic project. During the organization stages communication is at different relationship levels starting from contacting the artist to a realationship based on trust, friendship and confidence in the verbal or written messages. Even after signing a contract it is necessary to have a communication that is based on the equality not on the subordination of the contracting parties in order to reach the final aim of organizing the musical performance, concert or recital. In the survey I tried to identify the aspects that positively influence an artistic relationship based on communication in which, in the end, the concert partners become real friends, sometimes friends for a lifetime. The conclusions of the paper are based on the role and the effectiveness of friendly, professional communication based on mutual trust and respect.

Keywords: music, communication, artistic marketing, management support, professional dialogue, artistic interrelationship, financila dimension.

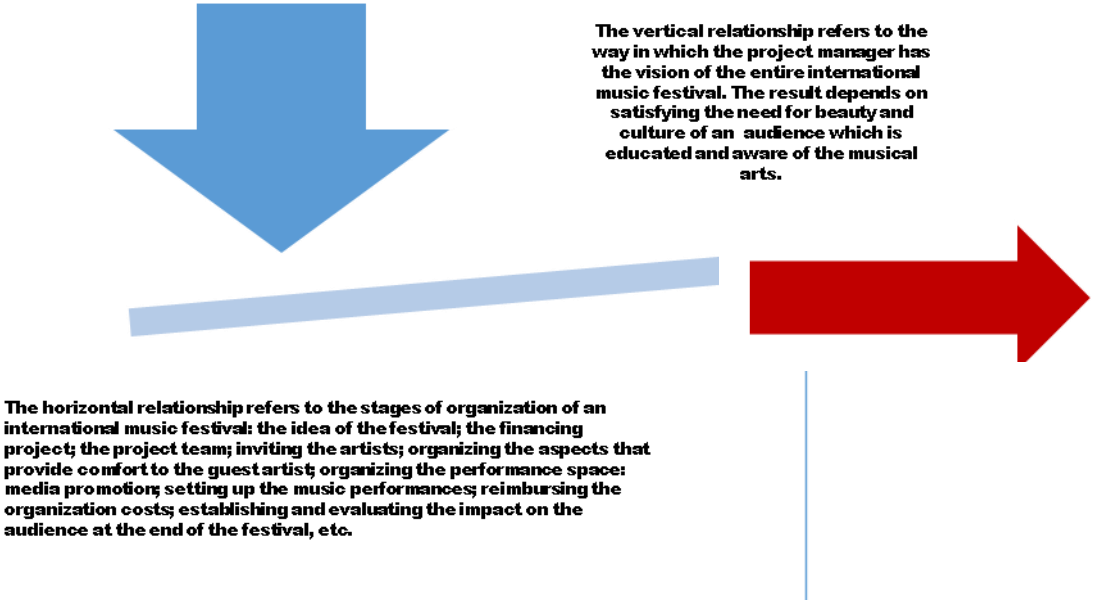
Introduction

The organization of an international music festival is based on a large mobilization of resources and organizational elements which are sometimes extremely difficult to make coexist in the final purpose of setting up a performance that bears noble aesthetic value. Most of the times the audience perceives this process as being easy and consisting in an exchange between people from the same fellowship, in which the most important element would be the excessive sums of money that the entrepreneur envisage. Such a way of seeing things is the result of distorted promotion of the event in which elements like "star" and "money" hold a key position. Unfortunately, the multitude of articles in the media concerning a performance and promoting such values are a poor proof of casual dilettantism and indicate a severe lack of artistic professionalism. The consequence stems from the artist's weak connection, sometimes from the lack of it, with the contemporary media or with professional journalists who write articles that are in accordance with the type of festival that they promote. Some other times, through extraprofessional means, the artist only aims to get extremely aggressive promotion of the event in which the artistic value is in need of contents and the result is short-lived and lacks a solid long-term impact. These elements are applicable to all artistic genres and sometimes the consequences are a notable failure or one that has a huge temporary impact on a large uneducated audience who is easily impressed by the artistic effect which is perceived as an emotional passing influence. However, the art of organizing an international music festival with real artistic value exceeds the limitations of contemporary art industry and the organization elements become not only an objective that guarantees success, but one which is based on real artistic and managerial knowledge[1]. In this context the most important element is **communication**. It takes different roles depending on the different organization stages and each stage of organizing an international festival involves different forms of communication. We thus notice a vertical communication, which refers to the entire festival, and a horizontal communication that is characteristic to each stage of the organization

process. If there are inconsistencies between the vertical and the horizontal direction then the chance to have a conflict is likely and real.

Organization typologies

In the process of organizing an artistic event we can identify several organization typologies the most complex of which is the international festival with a theme or the international interactive festival, the latter being based on the interaction between several arts put together in a system of equilibrium between the musical and theatrical arts, stage movement, lighting, stage colour, etc. This typology has reached a certain level of perfection in the American culture where even certain religious events[2] have become real interactive and multicultural[3] performances. The need to address a larger audience has resulted in the fact that the artistic performance, beyond its international, intercultural, interethnic and sometimes multiconfessional dimensions is an event which ensures, in the contemporary American view, a notable success which subsequently brings considerable amounts of money for the manager and the artists.


The vertical relationship refers to the way in which the project manager has the vision of the entire international music festival. The result depends on satisfying the need for beauty and culture of an audience which is educated and aware of the musical arts.
The horizontal relationship refers to the stages of organization of an international music festival: the idea of the festival; the financing project; the project team; inviting the artists; organizing the aspects that provide comfort to the guest artist; organizing the performance space: media promotion; setting up the music performances; reimbursing the organization costs; establishing and evaluating the impact on the audience at the end of the festival, etc.

In a different dimension we come across the international multi-theme entertainment festival in which the different arts dovetail to maintain the audience attention at a maximum level. The elements of authentic art alternate with elements of exhibitionist and circus performances where beauty, shockingly, sometimes even aggressively, alternates with the hilarious.

Another typology is the international festival dedicated to a certain ethnicity, where ethnical elements are rendered from their initial simplicity to moments or real art and this alternation of elements, rounded with the presence of international guest stars, guarantees success in terms of making. Sometimes, some of the ethnological performances where there is an interest in gaining money the previously mentioned organization strategy is adopted which can be successful on the short term but which becomes hilarious and ridiculous for an educated audience.

In grouping music international festivals there is another group of festivals in which the artistic value is carefully analyzed and the music rendition takes place at a high level of professionalism. Generally this typology refers to a classical form of organization irrespective of the type of performance, ranging from classical music to theatre plays, jazz performances, folk music and all genres of popular music. Alternating spectacular music genres is paid

special attention to and changing music genres can be a real art based on fascinating and successful combinations. This type of international festival is the most difficult to organize, the resources and the costs it involves cannot be estimated besides support from the government or other extremely generous sponsors who appreciate classical culture.

One last typology that we refer to in this paper is a classical one, where there is only one artistic genre, mostly from the field of classical music arts. The choice of leading musicians is very thorough and they will be the ones who attract the audience based on their notoriety. Sometimes success is also made possible by including in the performance, concerts and recitals repertoire notorious classical works, world famous masterpieces that are valued by the audience. It is also worth mentioning that this type of audience is most of the time aware, connoisseur of the arts, and has the capacity to judge the value of the pieces of music that are being interpreted as well as the artists' power to send the message across at a very high artistic level. This festival typology is prepared at least two years in advance and it is based on hundreds of hours of hard work, the art of organization at a level that is close to perfection, notorious artists and in the end, a good result both for the organizers and especially for the competent audience. Most of the examples presented in this paper will mostly concern this organization typology.

Among these organization typologies of an international music festival there is a very close communication between all the organization compartments to the final moment of each music performance. This type of communication appears from the need to satisfy the need for beauty and culture (vertically) and the particular characteristics of each festival typology (horizontally). The mistake in terms of organization appears the moment the organizer intends to mix the vertical communication in the case of some performances with several horizontal orientation, or in other words to combine the classical typologies of classical concert, opera, operetta, etc. with the entertaining typologies of circus performance or a humorous show, etc only to satisfy each viewer and to cover a large area of material advantages. This is actually a type of communication which is similar to the one that is used in the musical entertainment performance industry[4]. Communication between different arts is possible, but exposing an audience that is accustomed to the classical typology is generally speaking in contrast with the entertainment festival typology. Thus an organ concert and a festival dedicated to this type of music cannot be organized similarly with an entertainment performance in which the organist has a clown's artistic attitude and his/her presence generates laughter and noise. At the same time, using nonspecific means, such as a digital organ in situations where there is already a classical organ only in order to attract the audience attention towards the artist by means of an unusual haircut or a rock player's outfit may result in a lack of consideration for the organ classical music. In this case the role of communication between the artist and the manager is extremely important and the project manager will need to find the means to convince the artist about his/her role and place within a big international festival. At the same time, the organization of an international music festival involves a number of concerts where the repertoire has to and may be organized chronologically (Renaissance music, Baroque music, music from the Classicist period, Romantic music, modern and contemporary music) or resorting to other forms of stylistic organization that reflect a logical and consistent idea of the festival in terms of organization.

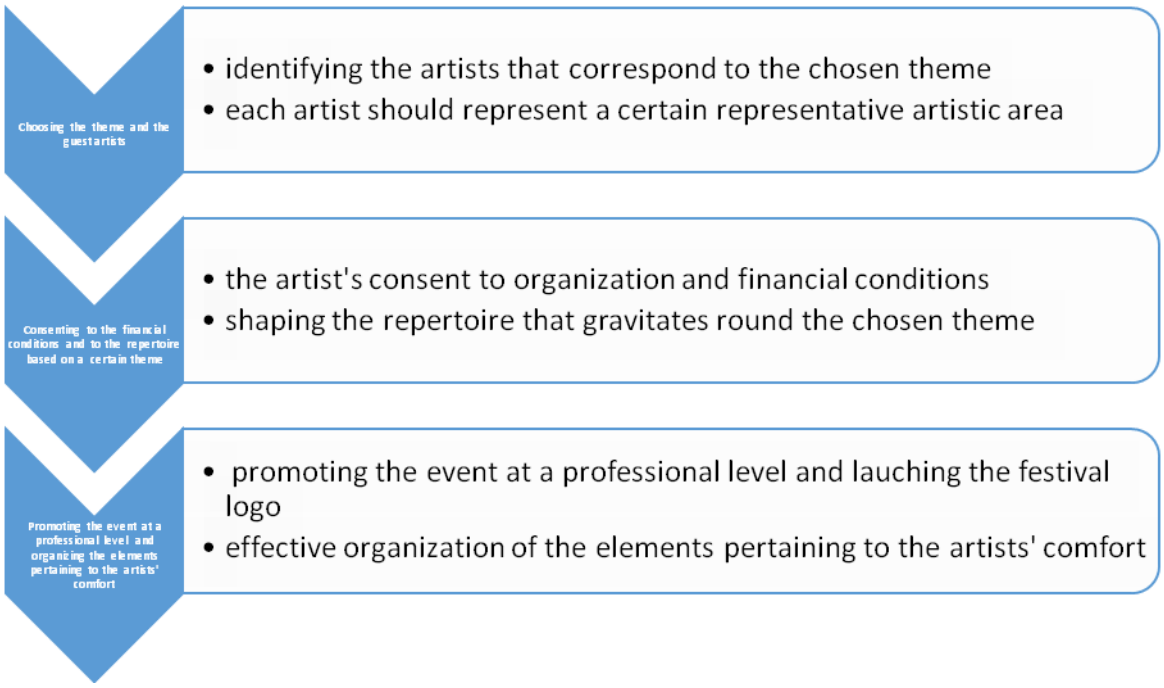
Constituent elements

The first element one has to take into account when it comes to organizing an international festival, irrespective of the organization typology, refers to giving shape to an idea that the whole organization energy is directed towards. The theme of the festival may be heterogeneous in terms of music genres and organic, being built on a particular and unique

music genre. In the case of a **heterogeneous theme** the need for spectacular elements is obvious since it is necessary to have an immediate strong effect on the viewer taking into account the sudden change from one genre to another which is most of the times done abruptly, without particular concern for the impact this might have on the viewer. The heterogeneous thematic idea is based on answering the needs of a large audience who is generally unfamiliar with a certain artistic genre. It answers the need to culturally revigorate and satisfy the need to escape the daily routine and the artist's role is to entertain and less to educate. The **organic theme** is based on putting on a spectacular show where moving towards a climax is a necessary requirement. This type of approach similar to the ancient Greek tragedy is very complex and involves the organizers' and the project manager's thorough artistic preparation. The climax of the festival generally takes place at the end of the artistic manifestations, irrespective of the festival genre. Sometimes an artistic preview that has been very carefully planned may provide a numerous audience insights into the artistic qualities of a festival. This is in fact a powerful signal that is likely to draw the attention of the future audience by means of a special music event.

The theme is built on an organic, well-shaped idea where the music genre is promoted by established artists. In this endeavor there are two determining elements: the choice of artists and the choice of repertoire. A good artistic quality festival can be planned at least two years in advance by: identifying the artists that correspond to the chosen theme; covering a large geographical area so that each artist represents a certain representative artistic area; identifying each artist's availability to accept the organization and financial conditions (this usually takes place by means of an email exchange which can sometimes be extremely long and difficult and which requires that the organizer has a lot of talent and tact in relating with the guest artist); choosing a repertoire that gravitates round the chosen theme; promoting the event at a professional level choosing the appropriate graphic forms (programs, posters, flyers, banners, etc.) and a powerful logo that effectively support the chosen theme; promoting the event in all mass-media so that the theme is presented at a very high artistic level which is appropriate for the spectacular genre; the proper organization of the elements pertaining to the artists' comfort: means of transport, accommodation, meals, stage helpers, etc.

All these elements and many others are necessary in the festival project as they will ensure the financial aspect of the project as well as its logistics. The project team is the one who implements the festival and bears the entire organization responsibility. The project team should be made up of a: project manager, the PR project expert, financial manager, accountant, organizers (that can be in charge with: welcoming the artists, displaying the posters, finding accommodation, booking transport tickets, buying fixed means and movables, text editing and correcting promotional materials, print editing promotional materials, promoting the event in schools and universities, promoting the event on the radio and on TV, organizing the space where the event - performance, concert, recital -will take place, etc.). At times they may be offered help by a number of people who can solve different passing problems or who can intervene in exceptional situations. There should always be an alternative guest artist in case of a concert with only one soloist (illness, accidents, journey mishaps, etc.) or concerning the performance space that might need to be changed for reasons that have nothing to do with the organizer (bad weather conditions, improper conditions due to an extremely large or small audience, improper state of a musical instrument or high rents that are announced at the very last moment, etc.).


Choosing the theme and the guest artists
• identifying the artists that correspond to the chosen theme
• each artist should represent a certain representative artistic area
Consenting to the financial conditions and to the repertoire based on a certain theme
• the artist's consent to organization and financial conditions
• shaping the repertoire that gravitates round the chosen theme
Promoting the event at a professional level and organizing the elements pertaining to the artists' comfort
• promoting the event at a professional level and lauching the festival logo
• effective organization of the elements pertaining to the artists' comfort

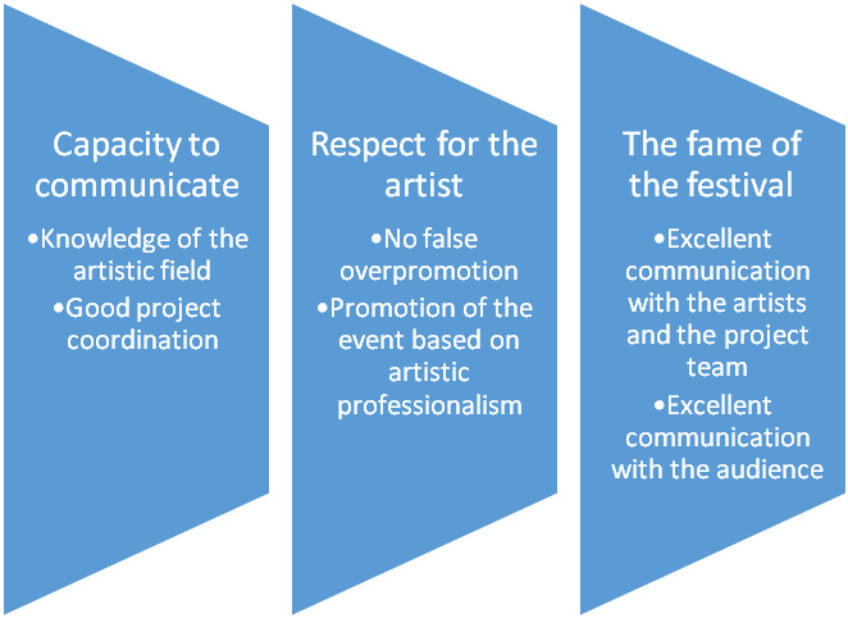
Drafting the music festival project is definitory in putting it into practice. It will represent the basis of the entire organization of the event and the project manager is not the *tutum factum* who makes all the decisions, but his/her art of organizing the event will be the binder of the entire organization system. This is where the responsibilities of each organizer derive from, ranging from the most insignificant organization aspect to the final moment of the big event opening and closing an international music festival.

At this level the communication in order to establish a clear theme, which is unique in its way, generally pertains to the festival manager's capacity to communicate with his/her own team and to find the theme that corresponds to the budget, the needs of the educated audience, the larger public, the guest artists and their artistic skills, as well as the regional and local aesthetic needs. A festival that is too specialized will have a small audience. A festival that is underfunded and overestimated that lacks a good communication between the financial manager, the accountant and the sponsors will have bad consequences over the entire team. That is why the festival manager's capacity to communicate with the entire international festival team of organizers is part of the his/her artistic legacy, his/her capacity to communicate and the art to relate or to communicate properly vertically (for the public) as well as horizontally (for the organizers). There are universities that offer Bachelor degrees and Master's Degrees in The Art of Communication within artistic projects[5]. Their role is not only to inform but also to form new professionals in the field. In Romania, the "Gheorghe Dima" Music Academy in Cluj Napoca offers a distance learning educational program on this topic (indeed under the form of distance learning and without academically diversified applicability).

About human and artistic relationships

The project manager has a determining role in the cohesion of the organizing team with the artistic team, the financers and the sponsors. An excellent international festival project manager needs to be endowed with a sense "of emergency" in taking the right decisions at the right time and the right place[6]. Without this sense pertaining to communication, the hesitations and making late decisions may compromise the entire project. In this respect the person who communicates (the project manager) as well as the person who

receives the message (people in charge with making the financial decisions, the project team, the guest artists, etc.) have a huge moral responsibility. One's professional attitude, one capacity to communicate openly as well as onset's knowledge of the artistic field one wants to coordinate are essential in the success of the international festival[7]. In one's relationship with the artists he/she is the one who builds bridges between people, and a friendly and professional relationship is maintained by showing respect towards the artist's personality. There are however moments when one needs to make hard decisions, when the relationship between an artist and the festival manager is not based on respect, due to a weak and inadequate communication of the guest artist or the team members, which diminishes reciprocal trust, recognition of value, media and financial deontology. Overestimating an artist (out of his own will or as a consequence of the artistic industry) only in order to raise his/her popularity level by excessive promotion in the medial as well as a false promotion of an artist whose value is doubtful, will sacrifice not only that particular artist but will also compromise the whole festival and the entire organizing team. Notoriety is not achieved by the aggressive promotion of a particular artist (at times without too much artistic value at that particular moment) before the festival, but it can also be achieved by means of the result and the positive feedback regarding the organization of an event that was relevant for the audience and the mass-media[8]. A festival can be built in at least 7-10 editions during which the audience starts to trust the value of the festival, the exceptional quality of the invited artists as well as the talent and the professionalism of the festival manager. The fame of a festival is gained through excellent communication and artistic relationship on the part of the festival manager with good quality artists at the moment of organizing the festival. Most of the times the festival manager and the artist build a friendship relationship that is based on mutual respect and unreserved trust in their decisions, be him artist or festival manager.


Capacity to communicate
•Knowledge of the artistic field
•Good project coordination
Respect for the artist
•No false overpromotion
•Promotion of the event based on artistic professionalism
The fame of the festival
•Excellent communication with the artists and the project team
•Excellent communication with the audience

This moment actually represents the climax of an exceptional organization, where the artist comes from one of the four corners of the world and the festival manager is the one who takes care of him/her (by written mail, phone calls, suggestions of repertoire, prompt replies and fairness, lack of interest for immediate and high financial advantages), offering him/her the guarantee of a good festival organization where the artist can feel safe and can have the satisfaction of a efficient and professional collaboration for the sake of art and the audience. Such an approach will always build friendly and honest relationships sometimes for a

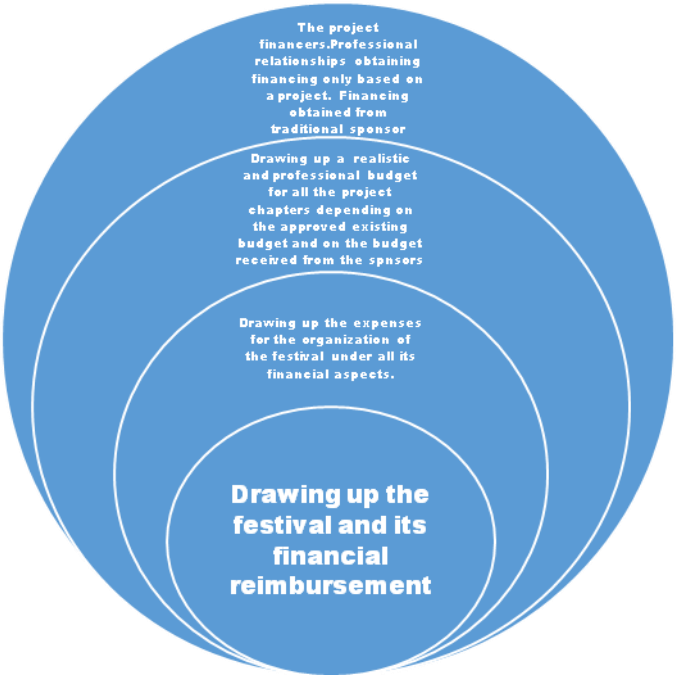
lifetime. Some other times by making small gestures of reciprocal affinity that make the artist feel appreciated upon arrival or departure (small gestures, small symbolic gifts), city sightseeing in order to present the history and the culture of the area, visiting a museum, recommending a traditional food at luch or dinner, meetings with the students or with the press, they are all gestures that are not expensive but are extremely effective in creating a friendly and safe environment in the relationship with the artist[9].

An international festival financing policy

An international music festival is based on a financial project in which the basic elements are concerned with artistic financing through decent concert honorariums. It represents the highest sum of money in the financial project of a festival and needs to correspond to the value of financing each artist taken individually. The financial negotiation with each artist takes places from the very beginning and it represents the most important moment of communication between the festival manager and the guest artist. This means that the artist is aware of his/her value as well as his/her artistic responsibility, but the process also involves a preliminary research by the project manager regarding the financial requests of the collaborating artist. Inviting the artists does not take place at random, but it is based on thorough knowledge of the artist by the project manager. Inviting the artists is not possible based on financial friendship relationships between the manager and the artist, it is only possible due to recognition of the artist's value where the honorarium represents an appreciation of the artist and his work is appreciated and rewarded. Sometimes a reciprocal exchange relationship between artists that belong to different geographical and cultural regions consisting in an exchange of artistic acts gives value to both parties in appreciating the artistic act. Becoming aware of an artistic friendship relationship in which two artists collaborate within the same genre typology but in different geographical areas in which the honorariums are equal and the organization conditions are reciprocal can create a context of trust in terms of artistic value for the sake of the audience.

The financial project in its main chapters has to contain a survey of the financial prerequisites for each aspect: organization costs: concert honorariums, transport, accommodation, rental costs for the concert-performance-recital hall, remuneration for the stage personnel, remunerations for the hall organizers; promotion costs by means of: posters, concert programs, concert flyers, publicity banners, publicity videos, publicity shows both on radio and on television; expenses with the organization team where the remuneration for each member of the team needs to take into account his/her responsibilities and work load; unforeseen expenses (from sponsorships) where there should be a small budget at the project manager's disposal to cover certain costs with the artists, etc. The proportion between different chapters needs to be 50% organization expenses, 25% promotion expenses, 25% expenses with the project team. In case there is a lack of equilibrium this may cause numerous major disruption concerning the organization of the event and placing one's personal interest before the common interest in favor of the audience and then in favor of the artist is a mistake which, in the end leads to disintegration and sometimes even to situations of financial research pertain to the penal code. A project budget needs to be based on reliable financing by the main financers (most of the times state local, county or central institutions), sponsors and media partners. Organizing the auctions for different services and signing the contracts with the media partners are also two extremely important moments in making and drawing up a festival budget. As far as the financial aspect is concerned it is necessary to sign all the contracts in accordance with the legislation in force, within the budget limit and strictly keeping the sums that are mentioned in the project for each budget chapter[10]. Planning the budget is a process that is based on three elements: predictable sum of money from the financers which involves a risk from the project manager and which relies on his/her

connection with financers that provide a financial backup to the project suggested by a musical performance institution which offers a financing guarantee and which also offers guarantees to the financers that the budget will only be used in favor of the festival. Generally this backup is offered by performance institutions, sometimes cultural associations or NGOs. The second element pertains to the ability and the financial knowledge of the project manager, his ability to draw up a financial budget for an international festival. The third element has to do with the financial team and the financial organizing team where each document and auction needs to be based on the legislation in force. The relationship between the financial manager and the project manager needs to be based on complete trust where each of them has to act with the other person knowing what financial resources are involved in each of the budget chapters. A certain disruption at this level can create discomfort in both parties and the outcome endangers the music festival in terms of energy that is put to waste, difficult situations and unforeseen situations, etc.


The project financers.Professional relationships obtaining financing only based on a project. Financing obtained from traditional sponsor
Drawing up a realistic and professional budget for all the project chapters depending on the approved existing budget and on the budget received from the spnsors
Drawing up the expenses for the organization of the festival under all its financial aspects.
Drawing up the festival and its financial reimbursement

Conclusions

Organizing an international music festival involves great artistic responsibility, relating with the artist and the audience as well as a responsible involvement of a team where the main role is especially attributed to the festival manager. Unlike other festival typologies, the international music festival typology requires excellent preparation in the field of music, consistent knowledge of the culture of each area, school, etc., a good understanding of the tradition and the role that the guest artist can have in the cultural area he/she is invited to. Effective communication is the key to success of any festival typology. This area is represented by the dimensions of effective and realistic communication at which level there should be an adequate attitude towards relating with other people from the project manager, the festival organizing team as well as from the artists and financers. The effectiveness of communication depends on the the project managers art to communicate, his/her capacity to mediate possible conflicts and to offer efficient solutions on time. Communication is also essential in the relationship with the type of audience the festival is for. At this level we can distinguish between cultural differences, age differences and, last but not least, differences pertaining to the cultural traditions of the area in which the festival takes place. Essentially, without proper communication the festival cannot be successful and a good project manager's

art of communication will be able to lead to the much desired success. Beyond the success of an international music festival there are many hours of effective work, passion and a number of financers who appreciate the quality and the final educational result of such an event as well as promoting the arts in the contemporary context of system crisis. We can also mention a large number of institutions and organizations who by means of mass-media contribute effectively to the promotion of the artistic event, appreciate and constantly support the entire project and are always close to the organizers of musical events. In fact only these means of promotion in the media will have the capacity to attract the educated public who is after all the beneficiary of the entire organization effort.

Notes

[1] The "Gh. Dima" Music Academy in Cluj-Napoca, the *Distance Learning Department and the Research, Training and Professional Development Centre* organizes the professional training and development post-university program entitled Artistic Management. The program is approved by the Ministry of Education, Research, Youth and Sport, the form of education: distance learning. The degree that the study program is based on: Music. Position description: code R.N.C.I.S. L080030050. Competence: CT1 – Planning, organizing, developing, coordinating and assessing an artistic event/ a learning unit, including the specific contents in the music curriculum (depending on the programme/the department one has graduated from). CT2 – Applying the techniques of efficient work in a multidisciplinary team on different hierarchical levels.

[2] Bhikhu, Parekh, (1997), *Religion and Public Life*, Edit. Tariq Modood, Church, *State and Religious Minorities*, Policy Studies Institute, London, United Kingdom

[3] Margit, Feischmidt, (1999), *Multiculturalism*, in Altera, no. 12/1999, p. 5, Tîrgu Mureș
Margit, Feischmidt, (1999), *Multiculturalismul*, în Altera, nr. 12/1999, p. 5, Tîrgu Mureș.

[4] http://www.e-scoala.ro/comunicare/reality_show.html , Reality-show: reality or staging? A British newspaper by means of Germaine Greer supports the idea according to which: *reality shows do not represent the end of civilization as we know it; they are the civilization as we know it. They represent the mass culture in what is has most "mass-like", soap operas transferred into our own lives. What is to be blamed though,* according to the British journalist is *the lack of self-esteem that the people who play in reality shows are willing to give up.* (http://www.e-scoala.ro/comunicare/reality_show.html , Reality-show: realitate sau regie?

[5] For example at Greenwich University there is a Bachelor Degree programme in *The Management of Events and Master of Cultural Heritage Management;* at the same time there is a programme entitled SUMAS – Sustainability at Management School of Switzerland (these programmes are completed by numerous other educational programmes regarding musical arts performance management offered by different univesities in the United States of America:
http://www.american.edu/cas/performing-arts/BA-THTR.cfm ; http://www.artsandartists.org/cep.php#&panel1-2;http://www.bachelorsportal.eu/studies/16670/bachelor-in-music-management.html;
http://www.pacific.edu/Academics/Schools-and-Colleges/Conservatory-of-Music/Academics/Degrees-and-Programs/Music-Management/BM-Music-Management.html, etc.

[6] Trevor L. Young, (2013), *Successful Project Management*, Publishing House Kogan Page Ltd, London, United Kingdom [Editor's reference: *Everything begins with emergency. At the beginning of each effort for change, irrespective of their ampleness, if the sense of emergency is not strong enough and the feeling of self-contement is not low enough, everything becomes much more difficult. With a false sense of emergency, an organization acts actively, but its actions are lead by anxiety, rage and frustration without the resolution of winning as quickly as possible. The confusion between the false sense of emergency and the real one represents a huge problem nowadays. Of course one can recognise false emergency and self-contement and one can turn them in a real sense of emergency. There is a strategy in this respect. There are also practical strategies that can be applied. All these methods are described in this book. In a world where the rhythm of change seems to accelerate by the day, we are confrunted with a global transition from the episode-like to the series-like, with huge implications for the problem of emergency and efficiency. In other words, a powerful seense of emergency changes from an essential element of change programmes into a generally essential asset. "Meetings after meetings, emails after emails, a much longer day – that is how a manager's world looks like nowadays. But an important authors reminds us that we lach an authentic sense of emergency. How right is he? He is right. John Kotter, emeritus professor at Harvard Business School has a very clear and simple message. The sense of emergency is a short book which insists on the message of emergency it has got to send out." Financial Times*]

[7] Gary, Johns, (2010), *The organizational behaviour, understanding and leading people in the work process,* pp. 419 – 449, Economic Publishing House, Bucharest

[8] Daniel Goleman, Annie McKee, Richard E. Boyatzis, (2003), *The New Leaders: Transforming the Art of Leadership*, Little Brown Book Group Publishing House. [The editor's reference: *How do we explain the breakthrough market success of businesses like Nike, Starbucks, Ben & Jerry's, and Jack Daniel's? Conventional models of strategy and innovation simply don't work. The most influential ideas on innovation are shaped by the worldview of engineers and economists - build a better mousetrap and the world will take notice. Holt and Cameron challenge this conventional wisdom and take an entirely different approach: champion a better ideology and the world will take notice as well. Holt and Cameron build a powerful new theory of cultural innovation. Brands in mature categories get locked into a form of cultural mimicry, what the authors call a cultural orthodoxy. Historical changes in society create demand for new culture - ideological opportunities that upend this orthodoxy. Cultural innovations repurpose cultural content lurking in subcultures to respond to this emerging demand, leapfrogging entrenched incumbents.*]

[9] Dale, Carnegie, (2013), *The secrets of success*, Curtea Veche Publishing House, Bucharest. [The editor's reference: *Dale Carnegie publishes How To Win Friends and Influence Poeple, ... which has been a very successful book ever since it was published. Over the years this book, considered to be Carnegie's reference book, was sold in more than 15 million copies. It has been translated into all international languages, and in Romanian it first appeared in 1997 at Curtea Veche Publishing House. Another reference book published in 1948, is How to Stop Worrying and Start Living, which has been translated into Romanina at Curtea Veche Publishing House as Leave Your Worries aside, Start Living – a collection of pieces of advice which are easy to apply in order to cope with stress better. From all Dale Carnegie's books this was the one that has been the most successful in Europe. Dale Carnegie is one of the top best-selling authors of all times. More than half a century after his death his books are just as required as they used to be a few years after having been published. Dale Carnegie's effort to make people aware of some methods that help us improve our relationships with other people and with the world we live in have been taken over by the Carnegie Foundation. The courses Carnegie himself initiated and taught are still interesting for tens of thousands of people in the whole world today, which confirms how current and useful the writer's methods still are. Learning these methods is vital for all those who want to have important jobs in the hierarchy of western companies.*]

[10] Government Decision no. 1301/2009 for approving the Regulation for the organization and development of management project competition, Regulation for the organization and development of management assessment, frame model for the aims sheet, frame model for the activity report as well as frame model for the management contract for public culture institutions; Government Edict no. 21/2007 regarding the performance or concert institutions and companies as well as activities of artistic management with subsequent changes and addenda; Law no. 53/2003 – Labour Code, with subsequent changes and addenda; Law no 273/2006 regarding the local public finance, with subsequent changes and addenda; Government Edict no. 51/1998 regarding the improvement of the programmes, projects and cultural events financing system, with changes and addenda; MFP Order no. 1792/2002 for the approval of the Methodology concerning the enlisting, liquidation, order and payment of public institutions expenses as well as the organization, the record and reporting the budget and legal obligation with subsequent changes and addenda; Law no.32/1994 concerning sponsorship, with subsequent changes and addenda; Law no.8/1996 regarding royalties and other rights, with subsequent changes and addenda.

THE PROBLEMATIC OF THE COMMUNICATION IN THE MODERN LIBRARY

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Abstract: The study aims to address modern libraries from the perspective of their duties of information and communication. The XXI century brings an upheaval of the traditional patterns of information and communication and libraries, as institutions that have as mission the documents – the information and their processes of cataloguing, usage and communication are forced to permanently adapt to changes. The most significant changes regard computerization and technicality of activities, the change of the emphasis from documents to information and users, from the preservation-conservation function to the communication function, from the individual work paradigm to collective work. And, last but not least, libraries no longer perform only information and documentation activities. The library has a complementary or even competitive relationship with the Internet. The typology of users of the modern library users is becoming very heterogeneous and the forms and ways of communication are also diversifying, from the modernization of the traditional ways of communication allowing a relation between the documents, that is the information, and the users within the library spaces to the communication and transmission of the information anywhere via the Internet.
The study presents a theoretical approach of the chosen theme and also a case study carried out at the National Library of Romania.

Keywords: modern libraries, information, users, communication, National Library of Romania.

Introduction

The concept of *library* has become increasingly difficult to define. In its classical sense, libraries were defined by the concept of collection: a public or private library represented the collection of documents owned and managed by a person or an institution. Throughout history, libraries have been social institutions in different representations depending on the development level of the society, the flow of information, the education level of the population. Libraries in Antiquity were located near temples and royal palaces and were symbols of social recognition, as kingdoms or communities were particularly prized for the level and intellectual value of the documentary collections they held and for the prestige of their scholars. In medieval times, the scholarly traditions were kept and developed and libraries were mostly located in monasteries. Their role was not only to keep the documents – manuscripts were copied in the workshops – a large part of the legacy of Antiquity was saved this way. During the Renaissance and then the modern period libraries remained institutions that reflected society and community spaces. The twentieth century truly democratized the access to information and libraries were indispensable places in communities fulfilling economic, educational, scientific, and cultural functions. The 21st century brought an upheaval to the traditional patterns of information, documentation and communication: many changes have occurred in a short while, relatively difficult to understand by libraries and requiring that these institutions should continuously adapt to the challenges of a changing society in which information plays a prominent role.

Modern libraries – mutations, challenges, communication patterns

The modern library as an institution went through (and in some respects it is still going through) an identity crisis. Information paradigms have changed and resulted in profound

changes in all processes of production, processing, communication, and conservation of documentation and information resources. First, there is the shift in focus from the documents to information. Nowadays, libraries need to organize and manage documents and information and provide users with information, not only to indicate the document where to find it. Along with traditional collections, libraries are required to develop products and services that provide easy access to information resources. Another paradigm is the paradigm of conservation versus use. The usefulness of the library is given by the extent to which its collections are used, the extent to which it succeeds in meeting the information needs of users and thus it has an educational, formative and information role in the community it serves. The emphasis is moved from individual to collective work both for users and in the case of libraries. In performing their activities, libraries are no longer specifically individualized and relatively isolated entities. They are required to communicate, collaborate, be complementary in their information activities carried out together with other similar institutions, to facilitate access to information not necessarily found in their collections. An important paradigm is the technical paradigm according to which all the librarianship processes of organization, communication, use of information and documentation resources are subject to the use of ICT facilities (Information and Communication Technologies), and therefore, libraries are required to define their operating model in accordance with the ITC conditions. And last but not least, libraries no longer perform only information and documentation activities. The library has a complementary or competitive relationship with the Internet.

Analysing the evolution of the library over time and changes incurred by it, one can note that the established models of communication, specific to the activity of this institution are now interfered with and new communication models are required, that do not have a traditional equivalent or which are assimilated in different extents with traditional models.

Some features that define modern libraries both as an institution and in terms of the forms and patterns of communication can be highlighted:

- Modern libraries are hybrid libraries, that is information and documentation structures in which traditional printed documents coexist with audio-visual documents, multimedia documents, digital documents, and the possibility of accessing information resources via networks. Also, the tools of retrieving documentation and information resources are available to users electronically. Library users in an extremely heterogeneous typology have more and more complex information needs and their requests for information products and services are becoming more demanding. For users nowadays, the information must be the most accurate and the most appropriate to their needs, must be retrieved quickly and in a form as close as possible to the form that can be used. Therefore, the communication patterns used are specific to each user group in conjunction with its information needs. Along with the classic and established library documents delivery models there are delivery models based on ICT as well as the electronic reference services, online information and documentation services, etc., but also forms and patterns of social communication due to the cultural and educational activities developed by libraries.

- The Internet, a collaborator and competitor, with the associated ICTs and with their extraordinary dynamics, has a dramatic impact on the informational space often impossible to predict. Library services combine the physical and real space of the institution with the digital space and so there is a certain dematerialization of library services, an extension of these

services in the digital environment. In their effort to improve services for users, libraries assimilate the advantages offered by ICT, diversify their information offer, and become more open to communication, collaboration, cooperation in the digital environment – they redefine themselves as institutions. The library spaces have become "multi-user virtual-environments (MUVEs)". The Internet redefines the present information environment.

The widely used phrase "information explosion" expresses the great increase in the quantity of information resources in all fields of knowledge – but this does not necessarily have as a consequence a qualitative growth. The selectivity of useful and relevant resources becomes the main challenge of the information and research activities. "The information explosion" is due to the "explosion of digital content creators," everyone who has access to the digital environment and has a minimum of digital literacy can be both a user and a creator of information (even if much of the digital content in the web space belongs to the area of publicly available personal information). "The implosion of the communication time" is another feature of the digital information environment which expresses the possibility of almost instant access to the needed information resource, regardless of its location. The Internet globalizes information and brings it from the institutions devoted to its storage, administration and delivery such as libraries, museums, archives to the digital public space, forcing these institutions to expand their products and services to the digital environment through networks or through mobile technologies.

Libraries have made the Internet their ally and have taken advantage of this infrastructure. They provide access to information resources that are not in their collections but also have developed electronic information products and services available online such as collections and digital libraries, databases, platforms for shared or collective activities, such as e-learning, etc. The communication models used to relate users to online information products and services are subject to the advantages, limitations and restrictions imposed by the IT system and consider the easy access to information, protecting and securing the information systems and users and their personal information. The librarians can directly or indirectly help to facilitate the access to information.

- The users create (recreate) and use (reuse) the digital content due to the facilities offered by Web 2.0. The current characteristics of the Internet and especially of the Web allow users to interact either with information and information retrieval systems or, through them, with other users. The education, information and communication technologies contribute to the users' training and thus they acquire specific skills necessary for creating digital content and publishing it on the Web. Libraries have long passed the stage of passive information and documentation services and direct themselves more and more to applications of the Web 2.0 category, which should allow communication and collaborative work. E-learning platforms, interactive information platforms, and collaborative work platforms can be found in libraries (or libraries are involved together with other institutions in projects that develop these types of information and communication services); thus contexts, digital spaces for training, or educational activities either for individual or team work are created. Also, libraries have integrated social media into their work and into their user's work. Moreover, it is believed that libraries need to rethink themselves as Web 2.0 organizations, that is Library 2.0, in which the responsibilities and authority should be distributed, shared and all activities and procedures should be integrated, flexible and user-oriented thus defining and a new model

of institutional communication.

- The access to digital information has a number of limitations that take into account the financial and technical aspects, rights of access, the level of competence in using computer systems to access and use the digital resources. All these issues, in some cases, may limit, condition or even prohibit the access to digital information. From a financial standpoint, paradoxically, the information provided freely by libraries to the end users and other public institutions can be very expensive. Libraries invest in digital content creation starting from traditional resources and their own activities or in purchasing databases which are then made freely available to users. From a technical standpoint, all information and communication technologies, from which standards, rules, formats, etc. derive that enable the creation, processing, delivery, publishing, use, preservation, archiving of the digital content are limitations that may facilitate or limit access to digital information. Also, access to information should respect intellectual property rights and related rights. The patterns of communication and access to digital information are derived from the traditional models, but they have evolved independently due to the specific characteristics of the digital environment.

- Information management and information practices are considerably changing under the influence of ICT and the requirements of the served community. When analyzing the community they serve, libraries have noticed an extension thereof and also the existence of alternative sources of information – thus a competition occurs for the informational service to the community, there is a change in behaviour "classic" library user and also the "pressure" from users for the diversification of the types of products and services provided. To fulfil their mission, libraries need to be concerned with the development and implementation of new models of organizing information; to establish and provide criteria for information retrieval; to ensure selectivity during information retrieval (arising from establishing criteria, their customization based on the specific requests of the users resulting in selectivity patterns related to information contextual situations); to develop electronic information products and services available through the Internet. As far as information practices are concerned, libraries take part in user education programs and information literacy tutorials.

- The trend of globalization of communication and collaboration takes libraries out a state of relative isolation and forces them to work on joint projects to support each other, to develop information products and services by sharing efforts and sharing the information and documentation resources that they own. Inter-institutional communication models are developed that take into account the communication between institutions and the communication between the institutions and the targeted public that they share. Libraries seem to have understood that the individualistic approach is not a development solution and that the shared activities and common projects are the alternative.

- Changes in the information and communication sciences field professions are a key feature of modern libraries. In other words, libraries have been transformed under the influence of ICT in all their components including the development of specialized professions. While in classical libraries librarians had an image similar to that of archivists, in modern libraries, librarians are assimilated rather with information managers. Librarians play the role of information managers and trainers helping users to find and use information resources effectively. Unlike publishers and booksellers, librarians are not simple intermediaries of documents; together with documents, librarians also provide a range of data

on the information content of documents, in a form as consistent and complete as possible and, in addition, provide users with a number of traditional and electronic tools necessary for access to information.

The communication is becoming more complex for modern libraries depending on the social environment in which the institutions operate, the complexity of their activities, the partnerships they develop, the ICT limitations, and the ways and patterns of interaction with users.

The National Library of Romania – its users, the products and services it provides, its communication patterns

In line with its specific functions and tasks, we can identify a very diverse typology of users of the National Library which includes various types of institutions and organizations with a heritage-related role, with an educational and research mission, the libraries part of the National Library System, cultural and media institutions, and individual users. The communication models and procedures are adapted to each type of user.

Through its patrimonial function, the National Library of Romania serves society as a whole by ensuring the establishment, preservation and enhancement of the Romanian documentary and scientific heritage; it contributes to the integration of the Romanian component to the European and world documentary heritage; it supports the Romanian culture and civilization abroad. Derived from this patrimonial function, a special category of corporate users can be distinguished. Publishers and editors are beneficiaries of the services of assigning ISBN and ISSN codes and CIP (Cataloguing in Publication) description; Romanian cultural institutes abroad receive support by the National Library to complement their collections; research institutes that can be supported on request with the development of bibliographical works and providing documentary sources part of the owned collections or through internal or international loan; also, media institutions, companies, foundations, organizations, etc. appeal to the collections of the National Library for specialized information and documentation resources with retrospective value and for other specific products and services.

Through its methodological function National Library relates to libraries part of the national library system providing specialized guidance, developing standards, guidelines and informative materials, and specialised publications. It relates to county libraries for organizing the local legal deposit activity (which ensures the management of the local documentary heritage) and the development of local bibliographies, as part of Romanian National Bibliography.

Through its cultural function, the National Library is involved in projects that support and promote cultural events in various artistic forms of expression but which complete the cultural, educational and heritage message of the institution. The partnerships with performing arts institutions, creative unions of writers, visual artists, non-governmental associations and organizations, schools, individual artists, etc. represent an adequate form of collaboration to promote the cultural and educational message.

Through its information function, the National Library of Romania acts as a public library that addresses a heterogeneous public from the point of view of their typology and information needs. Individual users' expectations of the National Library consider the fast and

easy access to documents in its collection, the diversification of its offer of specific products and services and the use of the electronic environment for information and documentation, etc. The National Library of Romania is a hybrid library that tries to diversify its offer of information products and services according to each category of users and expand its activity in the digital environment. There are educational and cultural activities and services for children (preschool and school students) which complete the teaching communication; activities and services for young users mainly based on Internet, databases and ICT infrastructure; information products and services for students and researchers also mainly in digital form such as databases, electronic reference services; specialized information services and products offered by the Special Collections and the National Centre of Document Pathology and Restoration; information services for the general public; cultural products and services for the general public offered by the institution by itself or through partnership with other cultural institutions.

The concerns of the National Library of Romania are directed to fulfilling the mission that it has as a national library for its people, which is to gather and preserve the national intellectual heritage by organizing, processing, the access, availability, and preservation of the national documentary heritage on any media.

Conclusions

The complexity of communication issues in libraries is given by the very mission of such institutions: to communicate, to mediate the exchange of documents and information to different users with different information needs. Therefore we can not speak of general patterns of communication but of adapting communication according to the objectives and activities proposed by the respective library, the type of users (people or institution) and their requests, the type of product or service offered by each institution, the ICT development level of the institution; the availability of library to work in collaboration with other institutions; the level of professional training and communication skills of library staff. In fulfilling their mission, libraries, including the National Library of Romania, make considerable effort (organizational, human, technological, financial) to update their activities in order to become modern institutions that facilitate access to information and provide patrimonial, educational and cultural services to the communities they serve.

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VALENCES OF THE COMMUNICATION BY DIARY/JOURNAL AND LETTER

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Abstract. Forms of communication / correspondence both inner and external, diary and letter are today, although rarely used, extremely necessary for the harmonization with himself and with others. Replacing them with emails diminishes considerably almost all the valences, having, in addition, even harmful effects on enthusiast internauts.
Pragmatics, psycholinguistics, sociolinguistics, graphology, traditionally focused on verbal discourse (oral and / or written) are deprived of a valuable material in the case of using only the virtual communication.
Article is a pleading for the composition of letters and maintaining a diary (in the traditional manner), investigating their valences.

Keywords: diary/journal, letter, e-mail, blog, consequences.

Jurnalul şi scrisoarea[1] constituie forme ale scrierii despre sine care scapă încadrărilor stricte ale teoriei literare în cadrul speciilor (literare), sprijinind, mai ales, construcţia romanului, în care apar fie ca pretexte narative, fie ca documente menite să confere autenticitate scriiturii, fie ca fundal epic sau dramatic al diegezei în care se manifestă personajele şi se desfăşoară acţiunea, structurându-se, totodată, „în jurul unui proiect de dezvăluire a Eului în miezul experienţelor trăite."[2]

Taxonomiile având la bază diverse criterii reliefează existenţa unor numeroase tipuri de jurnal (de viaţă/intim, de creaţie, de vise, de împliniri/evenimente pozitive, de stări afective, de monitorizare a evoluţiei unui proces sau a unei problematici - a unei afecţiuni medicale/traume, a unui comportament etc. - , didactice - „Jurnalul cu dublă intrare"- etc.) şi de scrisori (amicale, oficiale, de intenţie, de prezentare, comerciale - de cerere de ofertă, de prezentare a ofertei, de comandă, de răspuns la acestea - , metodice, medicale, terapeutice, profilactice, de dragoste etc.).

Atât jurnalul, cât şi scrisoarea, pe lângă intenţia *tranzitivă*, au o vădită intenţie *reflexivă*[3], detectabilă chiar şi în unele tipuri care, la prima vedere, par să nu dezvăluie nimic privitor la trăirile şi subiectivitatea individualizatoare/singulară a autorului lor.

Astfel, până şi în scrisorile oficiale (spre exemplu, în scrisoarea de prezentare şi în cea de intenţie), *cine comunică, se şi comunică*. Vorbeşte altora despre sine, transmiţând anumite veşti, dar are şi un dialog cu sine atunci când sortează, ierarhizează, selectează şi transmite informaţii cu privire la propria persoană, filtrând totul prin subiectivitatea sa, conform anumitor năzuinţe sau în vederea atingerii unui scop, prin simplul fapt că anumite informaţii sunt reliefate, edulcorate sau trecute cu vederea…

Atât alcătuirea de scrisori, cât şi întreţinerea unui jurnal, aflate la îndemâna majorităţii covârşitoare a populaţiei ştiutoare de carte, până la masificarea utilizatorilor de Internet şi de telefon mobil, erau tehnici răspândite de comunicare (cu alţii şi cu sine), pentru ca astăzi

[1] Avem în vedere aici accepţia comună a termenului, nu particularizările specifice diverselor domenii ştiinţifice solicitând stilul oficial-administrativ
[2] Corinne Benestroff, *Scrisul şi rezilienţa*, în vol.: Ionescu, Şerban (coord.), *Tratat de rezilienţă asistată* (trad. Sofia Manuela Nicolae), Ed. Trei, Bucureşti, 2013, p. 149
[3] cnf. delimitărilor terminologice precizate de Tudor Vianu, în *Dubla intenţie a limbajului şi problema stilului,* în: Tudor Vianu, *Arta prozatorilor români,* I, Editura pentru Literatură, Bucureşti, 1967, p. 11

aproape să cadă în desuetudine, aşa cum o relevă o cercetare proprie pe care am întreprins-o, deşi despre valenţele acestora au scris numeroşi psihologi, pedagogi şi terapeuţi.

În perioada 12-19.04.2014, am chestionat prin interviu un lot de 115 persoane adulte, active/încadrate, cu vârste cuprinse între 20 şi 54 de ani, din mediul urban, cu privire la întreţinerea unui jurnal şi a alcătuirii de scrisori (olografe). Dintre acestea, doar 5 (4,34%) au afirmat că ţin un jurnal (doar una consemnând zilnic diverse evenimente, iar două scriind despre evoluţia copilului), iar 7 (6,08%) au afirmat că scriu scrisori, dintre care 5 alcătuiesc maximum patru pe an, iar două, frecvent. În una din aceste ultime situaţii (de scriere frecventă de scrisori), faptul a fost motivat de restricţionarea formelor de corespondenţă de către lege, în condiţii de detenţie a unei rude a respondentului, iar celălalt caz era justificat prin faptul că respondentul îi scria bunicii sale vârstnice, neutilizatoare de Internet şi nevorbitoare de limba română (cerând ajutorul unui translator în acest sens).

Întreţinerea unui jurnal (de viaţă) este o tehnică recomandată de psihologi în diverse scopuri, de la profilaxia anumitor afecţiuni psihice, la îmbunătăţirea confortului psihic şi chiar inducerea stării de fericire, până la terapia unor afecţiuni.

Experimentele în acest sens vin să ilustreze atât aceste valenţe ale jurnalului, cât şi superioritatea eficienţei scrisului faţă de cea a defulării prin conversaţie.

Astfel, Giovanni Fava „a pus la punct o terapie a fericirii care le foloseşte tuturor acelora care-şi doresc cât mai multe sentimente plăcute”[4], cerându-le pacienţilor săi depresivi să-şi noteze cu precizie fiecare moment de bucurie, contextul în care a apărut şi ce emoţii îl însoţeau. Întrucât „după zece săptămâni, pacienţii lui Fava erau vindecaţi de tristeţea profundă ce pusese stăpânire pe ei. Erau mult mai puţin anxioşi şi mai mulţumiţi de viaţă decât înainte”[5], Stefan Klein situează acest jurnal al fericirii în ecuaţia formulei fericirii, arătând că identificarea clipelor de bucurie „reprezintă o metodă sigură de a lăsa în urmă nefericirea”[6].

Sincron cu G. Fava, studiile lui J. W. Pennebaker reliefează „rolul major al exprimării asupra funcţionării somatice. A scrie 20 de minute timp de trei sau patru zile ar duce la întărirea sistemului imunitar.”[7]

De asemenea, „Progoff a stabilit un protocol de terapie prin redactarea unui jurnal de inspiraţie jungiană: The Intensive Journal Process. Subiectul dispune de un dosar împărţit în secţiuni (visuri, muncă, familie, relaţii amoroase, viaţă interioară etc.), în care poate scrie. Aceste povestiri joacă rolul de fir călăuzitor în cadrul explorărilor, de mediatori între interior şi exterior.”[8]

Richard Wiseman, prezentând rezultatele unor cercetări întreprinse de Emmanuelle Zech şi Bernard Rime de la Universitatea Louvain din Belgia, arată că, în timp ce „conversaţia cu privire la un eveniment traumatizant nu are aproape niciun efect, /…/ faptul de a scrie despre acesta poate avea beneficii semnificative”[9], întrucât, „din perspectivă psihologică, scrisul şi

[4] Klein, Stefan, *Formula fericirii. Minunatele descoperiri ale neuropsihologiei de azi* (trad. Lucia Nicolau), Ed. Humanitas, Bucureşti, 2008, p. 202
[5] ibidem, p. 203
[6] idem
[7] apud Corinne Benestroff, *Scrisul şi reziliența*, în vol.: Ionescu, Şerban (coord.), *Tratat de reziliență asistată* (trad. Sofia Manuela Nicolae), Ed. Trei, Bucureşti, 2013, p. 150
[8] ibidem, p. 152
[9] Wiseman, Richard, *59 de secunde. Schimbă-ţi viaţa în mai puţin de un minut*, Ed. Paralela 45, Piteşti, 2012, p.19

conversaţia sunt foarte diferite. Discuţiile pot fi adeseori nestructurate, aleatorii, chiar haotice. În schimb, scrisul încurajează crearea unei linii a povestirii şi a unei structuri care îi ajută pe oameni să găsească sensul celor întâmplate şi să caute o soluţie. Pe scurt, conversaţia poate spori o confuzie, în timp ce scrisul oferă o abordare mai sistematică, bazată pe soluţii”[10].

Valorificând apoi rezultatele unei cercetări din domeniul psihologiei recunoştinţei, efectuată de Robert Emmons şi Michael McCullough, acelaşi autor arată că „subiecţii care şi-au exprimat recunoştinţa au fost mai fericiţi, mult mai optimişti cu privire la viitor, mai sănătoşi fizic şi chiar au exersat mult mai mult”[11], comparativ cu cei care au consemnat aspecte supărătoare şi cei care au notat simple evenimente de-a lungul săptămânii.

De aici, în ideea de a ajunge la starea de *fericire,* a decurs recomandarea de a consemna acele aspecte pentru care suntem recunoscători.

În acelaşi scop, Timothy J. Sharp recomandă, drept cale *spre fericire* (a şaisprezecea, din cele o sută, pe care le propune): *Ţine un jurnal al evenimentelor pozitive*[12], în care ar trebui consemnate lucrurile bune care s-au întâmplat în viaţă în fiecare zi: „Ai nevoie doar de un stilou şi o hârtie şi tot ce trebuie să faci este să scrii în fiecare seară 3-5 lucruri bune care s-au întâmplat în acea zi”[13], arătând că atunci când acest lucru pare o adevărată încercare, o „luptă”, „acest exerciţiu este chiar mai important şi va oferi cu adevărat un impuls pentru fericirea şi bunăstarea ta”[14].

În opinia acestui psiholog şi fondator al *The Happiness Institute* (în Sidney), „evenimentele” pot fi constituite şi din interacţiunile pozitive cu oamenii întâlniţi în acea zi, din lucrurile productive desfăşurate, din ceea ce ai învăţat sau din momente în care te-ai simţit fericit.

Ca modalitate de schimbare benefică a destinului personal, şi Peggy McColl, între factorii *de iluminare* (al şaselea), recomandă întreţinerea unui jurnal – *Jurnalul iluminării*, în care „notele scrise în el sunt succinte şi împărţite distinct în gânduri emoţii, convingeri şi acţiuni pozitive şi respectiv negative, astfel încât să te ajute să recunoşti cu uşurinţă eventualele obişnuinţe emoţionale negative pe care le ai”[15]. Autoarea motivează recomandarea de a consemna inclusiv aspectele/trăirile negative prin faptul că „scopul jurnalului nu este de a-ţi revela gândurile şi sentimentele distructive pentru a-ţi crea o stare de vinovăţie, ci doar de a-ţi reaminti de angajamentul tău dea renunţa la aceste obişnuinţe şi de a le înlocui cu altele, pozitive”[16].

Şi *tehnica listelor* poate fi subsumabilă jurnalului, presupunând prolepse şi analepse, ceea ce face ca jurnalul cu activităţi proiectate să beneficieze atât de recitiri (în vederea bifării activităţilor deja realizate şi a identificării celor ce urmează să fie înfăptuite), cât şi de o reflecţie cu privire la conţinutul acţiunilor consemnate, eventual la consecuţia logică/cronologică/spaţială în care s-ar putea realiza. Printre cei mai timpurii utilizatori ai acestui procedeu, „Benjamin

[10] ibidem, pp. 19-20
[11] ibidem, p. 21
[12] Sharp, Timothy J., *100 de căi spre fericire. Un ghid pentru oameni ocupaţi* (trad. Gabriela Mărăşescu), cap. *16. Ţine un jurnal al evenimentelor pozitive*, Ed. Trei, Bucureşti, 2011, p. 46
[13] idem
[14] idem
[15] Peggy McColl, *Schimbarea destinului personal. Controlează-ţi emoţiile şi atrage către tine viaţa la care visezi!*, Ed. Adevăr Divin, Braşov, 2011, p. 200
[16] idem

Franklin a folosit cu succes tehnica aprecierii succeselor cu mult înainte de apariţia psihologilor. /…/ Întâi şi-a făcut o listă cu 13 obiective virtuoase, precum cumpătarea («Nu mânca prea mult»), ordinea («Fiecare obiect la locul lui, fiecare treabă la timpul ei»), moderaţia («Evită extremele») şi hărnicia («Fă întotdeauna ceva folositor»). /…/ În fiecare săptămână se concentra pe o anumită virtute, iar la sfârşitul fiecărei zile însemna /…/ dacă o încălca. Franklin şi-a redus treptat obiceiurile proaste şi şi-a creat un nou mod de viaţă"[17].

Până şi *Ghidul succesului pentru leneşi* conţine implicit recomandarea de a ţine un jurnal, chiar dacă, explicit, se indică doar elementele care trebuie consemnate („tabloul ideal", obiective, obiective sub formă de afirmaţii, planul pentru fiecare obiectiv major, strategiile în vederea atingeri fiecărui obiectiv, vocaţia/chemarea, scopul etc.)

În psihoterapie, subiectul este îndemnat să scrie scrisori, în funcţie de etiologia bănuită a problemei cu care se confruntă acesta, atât către cei aflaţi în viaţă, cât şi către defuncţi (părinţi, fraţi/surori, prieteni, adversari, torţionari, competitori, parteneri, iubiţi etc.), dar şi către propria persoană vizualizată fie în trecut, fie în viitor (adresându-se Eului prezent), fie în prezent. Este încurajată exprimarea tuturor emoţiilor şi trăirilor, de la furie, indignare, teamă, revoltă, frustrare, până la recunoştinţă şi gratitudine. Se mizează aici pe rolul catabasic şi cel cathartic al acestor tipuri de scrieri.

Că atât jurnalul, cât şi scrisoarea[18] se pot constitui în scrieri-tratament atât pentru maladii ale sufletului, cât şi pentru maladii somatice, a fost dovedit ştiinţific prin numeroase experimente, dar aceste practici au şi virtuţi profilactice, întrucât „cu cât este mai ridicat nivelul de expresivitate, cu atât sunt mai diminuaţi factorii de risc. Punerea în cuvinte a emoţiilor şi sentimentelor va influenţa instaurarea procesului de reziliență."[19]

Sintetizând, in punct de vedere psihologic, *cel mai adesea, funcţiile scrierii sunt protectoare (în timpul şocului), eliberatoare (după şoc), reparatoare (după perioade de latenţă), uneori simultan.*[20]

Însă aceste scrieri despre sine, totodată, „structurează achiziţia cunoştinţelor: elevi şi profesori redactează lucrări în care îşi prezintă genealogia, itinerarul profesional, proiectul"[21], practica aceasta fiind răspândită în Canada, în special în domeniul asistenţei sociale.

Din păcate, nici comunicarea prin intermediul blogului, nici cea prin e-mail, nu echivalează, prin valenţele pe care le deţin, comunicarea prin jurnal şi scrisoare.

Punctele-forte ale comunicării virtuale (transmiterea lor cvasiinstantanee, costurile mici, economia de mijloace şi lizibilitatea) se dovedesc minore prin comparaţie cu cele ale tradiţionalelor scrisori şi ale jurnalului.

Deşi, aparent, blogul este similar jurnalului, opţiunea noastră se îndreaptă pentru scrierea în acesta din urmă, întrucât comunicarea prin intermediul blogului, dat fiind faptul că poate fi „vizualizată" de un număr uriaş de internauţi, presupune, în majoritatea covârşitoare a situaţiilor, o anumită selecţie riguroasă a conţinuturilor postate sau, dimpotrivă, un anumit

[17] Dr. Howard S. Friedman, *Autovindecarea şi personalitatea. De ce unii rămân sănătoşi, iar alţii sunt învinşi de boală* (trad. Felicia Popovici şi Camelia Gârbea), Ed. Humanitas, Bucureşti, 2006, p. 196
[18] Cu precăderea cea *terapeutică*, utilizată în psihoterapie, care nu necesită expedierea, dar şi cele amicale
[19] Corinne Benestroff, *Scrisul şi rezilienţa*, în vol.: Ionescu, Şerban (coord.), *Tratat de reziliență asistată* (trad. Sofia Manuela Nicolae), Ed. Trei, Bucureşti, 2013, p. 150
[20] apud ibidem, pp. 155-158
[21] ibidem, p. 152

teribilism, în orice caz, o doză de artificialitate, care nu se justifică în comunicarea prin jurnalul tradiţional, intim, destinat doar uzului personal.

Utilizarea e-mailului pentru a transmite „scrisori" este din ce în ce mai rară, dat fiind faptul că cine are acces la Internet la îndemână (de exemplu, prin telefonul mobil sau la serviciu), fie apelează la *chat*, fie postează diverse informaţii în cadrul reţelelor de socializare, fie transmite simple compoziţii, toate acestea fiind adesea consemnate succint, cu abrevieri, uneori cu suprimarea instrumentelor gramaticale, aproape codat[22]. Când corespondenţa este frecventă, nu se justifică realizarea unei scrisori, având în vedere elementele pe care aceasta le presupune, inclusiv structura oricărei compuneri. Prin urmare, elaborarea mesajelor transmise electronic nu comportă aceeaşi structurare ca elaborarea celor olografe sub formă de scrisoare, nu solicită neapărat introspecţia şi aducerea la zi a unor evenimente desfăşurate într-o perioadă îndelungată de timp (de regulă!), nu solicită nici grija pentru caligrafie şi ortografie corectă, nu sunt prea cronofage (pentru a lăsa loc gândurilor să caute expresia cea mai potrivită redării în scris), nu poartă amprentele autorului şi, deocamdată, nici parfumul lui, şi nici elemente din care să bănuim că i-a făcut plăcere să scrie, sau că, dimpotrivă, a scris că n-a avut încotro!...

Totodată, utilizarea tastaturii solicită superior motricitatea degetelor, uneori până la îmbolnăvirea articulaţiilor falangelor, dar şi a ochilor, prin captarea privirii şi expunerea la lumina ecranului, vorbindu-se chiar despre „sindromul privitului la computer".

De asemenea, cercetările precizate de Gabriela Elena Chele, în teza sa de doctorat intitulată *Utilizarea îndelungată a calculatorului la copii şi adolescenţi: factor de risc sau condiţie premorbidă*, arată că utilizarea calculatorului poate constitui un important factor de risc pentru obezitate, poate favoriza apariţia crizelor epileptice (de epilepsie fotosenzitivă, determinată de „licăririle frecvente" sau de imaginile rapide luminoase), a tulburărilor hipnice (reducerea duratei de somn, coşmaruri), a tulburărilor emoţionale (anxietate, iritabilitate, toleranţă scăzută la frustrare, până la depresie, tensiune interioară, nerăbdare, nelinişte), a tulburărilor de comportament (retragere socială, introversie, agresivitate verbală sau fizică, comportament exploziv iritant atunci când i se cere să facă altceva). Totodată, s-a constatat că odată cu sporirea numărului „prietenilor electronici" la utilizatorii de calculator, se diminuează relaţiile de prietenie (ale acestora) care implică interacţiunea socială[23].

Prin opoziţie, până acum, nu se cunoaşte niciun efect negativ al scrisului olograf, chiar când este excesiv, aşa cum se poate constata la scriitorii extrem de fecunzi literar, care nu au deţinut nici măcar o maşină de scris, adesea ei bucurându-se de sănătate şi de longevitate, chiar când speranţa de viaţă nu era deloc satisfăcătoare. În acest sens, investigarea situaţiei autorilor de jurnal de viaţă, ar putea valida concluziile la care am ajuns.

În literatura română români, există foarte mulţi autori de jurnal (Titu Maiorescu, Mircea Eliade, Gala Galaction, Mihail Sebastian, Liviu Rebreanu, Nicolae Steinhardt, Pericle Martinescu, Marin Sorescu, Marin Mincu, Mircea Cărtărescu, Mariana Şora etc.), însă având conştiinţa dedublării eului şi interesul publicului nu atât pentru frumos, cât pentru „adevărat", în cazul unei astfel de scrieri, ceea ce ar fi trebuie să fie jurnal intim, fiind destinat tiparului, s-a

[22] Excepţie fac, de regulă, scrisorile oficiale, dar şi acestea comportă o anume schematizare.
[23] apud http://www.umfiasi.ro/ScoalaDoctorala/TezeDoctorat/Teze%20Doctorat/Rezumat_Gabriela_Elena_Chele.pdf

distanţat de viaţa autentică şi a pătruns în ficţiune[24]. Astfel, deşi sub aspect teoretic este cunoscută demarcaţia între jurnalul de viaţă/intim şi cel de creaţie, adeseori este imposibil de etichetat practic, tranşant, fără dubiu, un jurnal ca fiind de viaţă sau de creaţie, mai cu seamă când realitatea textuală o concurează pe cea social-istorică (atestată de documente de stare civilă) sau când, dimpotrivă, realitatea cotidiană frizează absurdul!

În ciuda conştientizării posibilităţii estetizării până la contrafacere a biografiei prin jurnal, chiar şi în aceste condiţii, unele dintre valenţele jurnalului se păstrează inalterate, dat fiind faptul că anumiţi autori de lucrări de psihologie practică recomandă, drept mijloc de echilibrare psihică, imaginarea (reiterarea/rescrierea) evenimentelor de peste zi care ne-au afectat, aşa cum am fi vrut să decurgă!

O situaţie aparte, care poate constitui obiectul unui **studiu de caz**, o prezintă **Radu Beligan**, personalitate marcantă a vieţii culturale autohtone, actor care la peste 95 de ani încă interpretează diverse roluri (în teatru şi în spoturi publicitare), la longevitatea sa activă, rod, cu siguranţă a numeroşi factori, contribuind, credem, şi apelul la jurnal şi la scrisoare[25] (alături de exerciţiul lecturii, de bonomie, de preocupările artistice, de abordarea cu umor a vieţii, de cumpătare etc.)

Opţiunea pentru întreţinerea unui jurnal este dovedită fără putinţă de tăgadă prin consemnările pe care le face Radu Beligan, dintre rândul cărora se constituie volumul *Între acte*[26], iar valenţele scrisorii şi, implicit, opţiunea pentru această formă de comunicare este motivată aparent afectiv, autorul surprinzând însă un aspect pe care îl comportă această formă de comunicare, pe care psihoterapeuţii, în general, îl trec sub tăcere: „Scrisorile pe care le primim şi cele pe care le scriem joacă în viaţa noastră un mare rol. / Ele au o influenţă considerabilă asupra acţiunilor noastre, asupra gândurilor noastre, prin simplul fapt că le recitim. Recitim, aproape întotdeauna, scrisorile pe care le trimitem şi le recitim de două ori, de trei ori, de zeci de ori (sic! - n.n.) pe cele ce ne sunt adresate. / N-am îndrăzni niciodată să-i punem pe ceilalţi să repete de două, trei, de zeci de ori ceea ce ne-au spus - şi ceea ce am spus noi înşine nu vom mai repeta, poate, niciodată.”[27]

Astfel, posibilitatea recitirii scrisorii, dar şi a jurnalului, este menită nu doar să realizeze aducerea aminte, ci şi să reitereze o anumită stare de spirit, influenţând gândirea şi acţiunile.

Însemnările *Între acte* ale lui Radu Beligan nu reprezintă o simplă scriere confesivă, ci un strălucit jurnal de viaţă şi de creaţie, cu alură de roman postmodernist, având multiple valenţe estetice, formative şi filosofice. În plus, prin funcţia cathartică şi prin umorul care străbate scriitura, se poate realiza atât profilaxia, cât tensiunea oricărei tensiuni psihice.

Cartea se constituie deopotrivă şi într-o pledoarie pentru lectură, pentru cultură, pentru dialogul şi cunoaşterea de sine, într-o meta-*ars dramatica*, redând atât pulsaţia artistului preocupat de arta şi de desăvârşirea sa, crezul său artistic, cât şi reflecţii asupra altor arte şi

[24] aşa cum demonstrază Eugen Simion, în cele trei volume ale lucrării *Ficţiunea jurnalului intim* (Ed. Univers Enciclopedic, Bucureşti, 2001)

[25] Pericle Martinescu şi Mariana Şora şi mulţi alţi scriitori cunoscuţi ca autori de jurnal, s-au bucurat de longevitate, dovedind, în genere, aceleaşi preocupări faţă de actul creator şi faţă de scris, împărtăşind astfel acelaşi crez artistic.

[26] „Aceste însemnări sunt desprinse dintr-un blocnotes în care ani de zile consemnez observaţii care răspund nevoii de proprie cunoaştere, de dialog cu mine însumi şi de aducere aminte.”, mărturiseşte autorul în Prefaţa volumului menţionat (Radu Beligan, *Între acte*, Ed. Allfa, Bucureşti, 2014, p. 9)

[27] Radu Beligan, *Între acte*, Ed. Allfa, Bucureşti, 2014, p. 166

asupra menirii acestora. De altfel, reflecţia profundă este exprimată/sugerată în fiecare filă a volumului şi redată într-un limbaj artistic, într-un stil expresiv, elevat, plastic, surprinzând plăcut sensibilitatea în ansamblul ei, dar mai cu seamă, încântând receptarea imaginilor artistice amprentante pe care le induce.

Ochiul generos al *estetului* îşi relevă frumuseţea din priviri în redarea aureolară a unor portrete (George Vraca, Sică Alexandrescu, Eugen Ionesco, Victor Eftimiu, Victor Ion Popa, Ion Iancovescu, Alexandru Finţi, Radu Popescu, Alexandru Giugaru, Jean-Louis Barrault, Toma Caragiu etc.).

Dimpotrivă, când marele om de cultură, în calitatea sa de decident la Teatrul Naţional, deţinută timp de peste două decenii, trăieşte mici dezamăgiri, are mâhniri şi abordări neprieteneşti, chiar maliţioase, aceste neplăceri sunt consemnate succint, fără divulgarea identităţii autorilor, cu detaşare, dar şi cu o oarecare înţelegere, care conţine o vagă empatie faţă persoanele în cauză. Uneori, chiar uimirea în faţa reacţiilor nocive ale unor confraţi de breaslă sugerează că eul narator nu simte nici indignare, nici revoltă, nici măcar ceva înrudit cu aceste stări!

Cartea conţine implicit şi explicit şi o pledoarie pentru consum cultural, mai cu seamă prin lectură, teatru şi film, deşi se dezice de invitaţia la „cultură" pe care o formulează: „Vreţi să fiţi în imediata apropiere a unor oameni „interesaţi", pe care nu-i întâlniţi în fiecare zi sau pe care vi se pare numai că-i cunoaşteţi? Vreţi să călătoriţi pe meleaguri străine sau prin locuri familiare, dar, la drept vorbind, nu îndeajuns de bine explorate? Vreţi să luaţi parte la întâmplări neobişnuite ori la aventurile unui cotidian în a cărui înlănţuire se află însăşi existenţa dumneavoastră? Ei bine, dacă doriţi ceva din toate astea, adresaţi-vă cu încredere cărţilor, teatrului, cinematografului – ele nu vă vor dezamăgi."[28]. Dezicerea artistului, motivată de faptul că o asemenea invitaţie „reprezintă un prospect al leneviei, o accepţie frivolă, parţială şi stearpă a marilor virtuţi ale gândirii sensibilizate"[29], se face recunoscând valenţele superioare ale produselor artistice: „Nici romanul, nici piesa, nici filmul nu-s ferestre de la care privim lumea din afara noastră, excursii pentru satisfacerea curiozităţii, pentru lăcomia informaţiei, pentru bucuria pupilei, ci **plecări spre noi înşine, deschideri de perspectivă spre universul lăuntric, ocazii unice de a ne cunoaşte şi de a ne recunoaşte printre atâtea întâmplări, idei, sentimente care vin, pleacă şi se uită**."[30][s.n.]

Afirmaţia aceasta este convergentă cu raţiunea pentru întreţinerea unui jurnal, pentru scrierea de scrisori, şi justifică, într-un mod aparte, bogatul univers gnoseologic al artistului, profunzimea reflecţiilor sale.

Într-un stil elevat, expresiv, plastic, străbătut uneori de umor, dar şi de oralitate, jurnalul *Între acte* al lui Radu Beligan relevă latura sapienţială a artistului care străbate glorios istoria.

Numeroase personalităţi naţionale (G. Călinescu, Liviu Rebreanu, Camil Petrescu, Victor Eftimiu, Victor Ion Popa, Alexandru Giugaru, Toma Caragiu ş.a.), dar şi internaţionale (Eugen Ionesco, Jean-Louis Barrault, Salvator Dali ş.a.), cunoscute de Radu Beligan şi în vecinătatea artistică cărora se situează, precum şi recunoaşterea de care se bucură, îi conferă statutul e *cetăţean al lumii*, putând constitui o paradigmă demnă de urmat.

[28] ibidem, p. 238
[29] idem
[30] idem

Rezumând, jurnalul şi scrisoarea se constituie în factori de progres personal şi profesional, având multiple valenţe în plan psihic, intelectual, spiritual, dar şi în planul fizic, al manifestărilor somatice. Scrierea lor are funcţii diverse (după cum am arătat mai sus), de la cele profilactice pentru anumite afecţiuni, până la cele terapeutice, intrând în formula succesului sau a fericirii, poate chiar a longevităţii (?!), reprezentând, totodată, exerciţii filosofice, stilistice şi de restructurare mentală întru ordonare şi autodisciplinare pozitivă.

Funcţionând la fel de bine şi în instruirea instituţionalizată şi în autodidaxie, prezentând avantajul că se află la îndemâna tuturor ştiutorilor de carte şi presupunând costuri minimale, întreţinerea unui jurnal şi alcătuirea de scrisori s-ar cuveni să intre în practicile curente, pentru că, parafrazându-l pe Blaise Pascal, chiar şi în cazul în care valenţele lor n-ar fi în totalitate cele identificate, neavând efecte nocive, alocându-le puţin timp zilnic, dacă nu avem prea mult de câştigat, în niciun caz nu avem ce pierde!

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THEORIES OF CRISES AND CRISIS COMMUNICATION

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Abstract: The extremely tempting theoretical aspects of conflict and crisis, as a whole, basically mean to run through a few reference works dedicated to this field so as to initiate oneself in the issue. Familiarization with the basics of the field is necessary to better understand the structure and functioning mechanisms. Thus, we studied and synthesized the defining aspects of crises – in the view of economists, psychologists, historians and political scientists, specialists in public relations. Then we insisted on certain basic features of the phenomenon, such as the values and the range of crisis opportunities (listed by Gerald Meyers), but making a clear distinction between crises, on the one side, and problems, incidents, accidents and conflicts, on the other side, according to the actions and stages of a sub-domain – conflictology. The typology of crises appeared to be also extremely rich, as well as their classification according to specific criteria: crises of development, crises of the image, internal crises, external crises, crises in politics etc.

Keywords: crises theory, conflict management, crises opportunities, conflictology.

1. Definiţii şi specificităţi

Deşi presa prezintă cotidian tot felul de evenimente tragice, de la dezastre naturale şi calamităţi, la perturbări sociale şi conflicte armate, de la crahuri economice până la drame umane colective (atentate teroriste, accidente aviatice şi feroviare, crime în masă etc.) – toate fiind catalogate de către „presari" drept momente de criză –, nu întotdeauna acestea sunt încadrabile situaţiilor de criză.

S-a stabilit că termenul de criză îşi are originea în cuvântul grecesc *krisis,* prezentând o paletă mai largă de semnificaţii. Astfel, în lucrarea istoricului antic Tucidide, *Istoria războiului peloponesiac*, termenul este amintit de şase ori, având conotaţii juridice clare, fiind apreciat ca „o judecată sau o decizie care nu rezultă şi nu se sprijină pe probele existente."[1] Dar, ceva mai târziu, termenul a suferit unele mutaţii semnificative, ajungând „să desemneze o analiză critică şi o decizie, deci acţiunea de a evalua şi judeca un fenomen."[2] Marele gânditor al antichităţii, Aristotel, preocupat de lărgirea atribuţiilor democratice ale oamenilor cetăţii, afirmă că aceştia trebuie să-şi arate interesul pentru a face evaluări – *krisis* – şi pentru a conduce – *kraten*! În latina evului mediu termenul devine *crisin* sau *crisis*, în secolul al XV-lea, pentru a se transforma apoi în *criză*.

O altă categorie de semnificaţii plasează termenul în lumea medicală, unde „conform tratatelor hipocratice, criza era o exacerbare a unei afecţiuni sau maladii, care era vizibilă printr-o schimbare bruscă a stării...", sau în zona religioasă, referindu-se la o simbolistică specifică din această perspectivă, cum ar fi „interpretarea semnelor divine din zborul păsărilor sau din cântecul acestora sau la alegerea unui animal pentru a deveni victimă sacrificială într-un anumit ritual."[3]

Oricum, esenţialul termenului de criză îl constituie, la rigoare, noţiunea de *decizie*, aşa cum apreciază şi unii specialişti de reputaţie internaţională: „În miezul oricărei definiţii, al înţelegerii utile şi riguroase a fenomenului de criză, figurează această obligaţie de a decide.

[1] Cristina Coman – *Comunicarea de criză. Tehnici şi strategii,* Iaşi, Editura Polirom, 2009, p. 13
[2] Ibidem
[3] Ibidem, p. 14

Fără necesitatea luării unei decizii şi, prin urmare, fără o judecată prealabilă, criza nu există."[4] Cum în toate sferele de activitate umană apar, la un moment dat, disfuncţionalităţi, o definiţie cuprinzătoare a fenomenului de criză ar trebui să aibă în vizor, obligatoriu, unghiul specialistului sau perspectiva profesională din care este privită aceasta. Adică, într-un fel analizează fenomenul un specialist din economie, altfel un reprezentant al breslei psihologilor sau sociologilor, şi diferit de toţi aceştia un istoric sau un politolog. Aşadar, nu ne rămâne decât să luăm pe rând toate aceste variante de viziune asupra crizei.

Astfel, *specialiştii în economie* privesc fenomenul din perspectiva unor deficienţe de ordin economic – ca lipsă acută sau ca surplus de mărfuri, ca minus al forţei de muncă sau şomaj, ca recesiune sau inflaţie etc. – care se răsfrâng, toate, asupra unei sfere sociale mai înguste (ca societăţi comerciale, corporaţii, regii etc.) sau mai largi (cum ar fi corporaţiile, trusturile, economia unor regiuni, a unor state sau chiar asupra unor asociaţii economice interstatale, de nivel mondial) –, actuala criză economică mondială fiind exemplul elocvent al unei maxime extensii. Mai greu prognozabilă, criza economică se manifestă în forme ciudate atunci când variabilele de forţă ale unei economii îşi modifică substanţial raporturile dintre ele, datele importante căzând sub incidenţa legilor aproximării, iar fluxurile şi reevaluările monetare „pierd" legătura cu lumea reală, astfel încât „sistemul teoretic al economiei – legile sale – e format în cea mai mare parte din construcţii ingenioase, care rareori pot fi confirmate cu o oarecare exactitate."[5] De multe ori intervenţia politico-ideologică, sau chiar militară, în echilibrarea „construcţiilor" economice, poate fi benefică, eficientă din punct de vedere practic (după cum pentru unii autori poate fi perturbatoare!) – fapt recunoscut în scrierile analiştilor economici, atunci când aceştia constată cum compoziţia şi „structura lor se dezvoltă la fel de frecvent din premise ideologice ca şi din atentă observaţie." [6]

Psihologii şi psihogeneticienii au, în schimb, tendinţa de a localiza procesul la nivelul unor relaţii dizarmonice ivite în psihicul uman, fie ca nişte consecinţe traumatice, datorate, cel mai adesea, unor maladii, unor accidente, întâmplări dramatice sau catastrofe naturale (cutremure, taifunuri, erupţii vulcanice, inundaţii etc.) sau unor nefaste conflicte colective (războaie, atentate, atrocităţi în masă etc.). Temporare sau cronicizate, „fenomenele de criză psihică pot fi calificate ca normale sau anormale şi, de asemenea, ca tranzitorii sau persistente."[7] Erodând adesea în profunzime intelectul uman şi manifestându-se prin tulburări de memorie, de orientare în spaţiu şi timp, „crizele psihice sunt specificate drept intelectuale, mnezice, voliţionale şi, mai ales, afective şi de personalitate." [8]

O viziune din interiorul condensat al socialului o reprezintă aceea a *sociologilor*, care identifică fenomenul de criză în proasta funcţionare a unor importante articulaţii de interes public, cu consecinţe nedorite în anihilarea motivaţiei şi interesului participativ la edificiul comunitar, în prezenţa vizibilă a unor inechităţi de ordin social, care determină apoi reacţii pe măsură împotriva sistemului autoritar respectiv, în vederea reglării lui, a „defecţiunilor

[4] Jean-Louis Dufour – *Crizele internaţionale. De la Beijing (1900) la Kosovo (1999)*, traducere, prefaţă şi note: Şerban Dragomirescu, Bucureşti, Editura Corint, 2002, p.13
[5] Charles R. Morris – *Criza economică şi profeţii ei,* trad. Graal Soft, Bucureşti, Editura Litera Internaţional, 2010, p. 131
[6] Ibidem
[7] Paul Popescu-Neveanu – *Dicţionar de psihologie,* Bucureşti, Editura Albatros, 1978, p. 161
[8] Ibidem

manifestate la nivelul mecanismelor de control social."; [9] fie în cadrul unor sfere sociale mai restrânse, ca expresie a intereselor deloc neglijabile ale unor grupuri mai mici, laice sau teiste, cu efecte „în declinul moştenirii familiale, comunitare, civile, religioase." [10]

Istoricii s-ar putea spune că analizează crizele dintr-o postură mai „comodă" – de regulă după încheierea lor! – însă reflecţiile acestora asupra fenomenului se axează, în general, fie asupra unor importante componente de ordin politico-social, fie asupra unor aspecte de ordin politico-militar, fie asupra ambelor zone de interes teoretic, în balanţa judecăţilor lor interesând ruptura sau modificarea *statu-quo*-ului, perceperea conflictului ca un ansamblu de riscuri, frecvenţa confruntărilor militare etc., de unde derivă, apoi, distincţia dintre o situaţie de criză faţă de un diferend, şi dintre acestea şi faza de război, pentru ca, în final, să ajungă la aprecieri nunanţate, dar precise: „Criza şi războiul reprezintă două subcategorii ale unui fenomen mai larg, diferendul internaţional."[11]

În ceea ce-i priveşte pe *politologi*, aceştia urmăresc mai stăruitor căile implicării factorilor politici în declanşarea şi desfăşurarea unor situaţii de criză, precum şi „vinile" rezultate dintr-o guvernare ineficientă, inabilă şi conflictuală, atribuind, aşadar, „cauzele crizelor unor fenomene legate de eşecul conducerii politice, de aspectele neguvernabilităţii, de inconsistenţa şi incoerenţa sistemului politic, de inabilitatea partidelor politice de a rezolva conflictele sociale." [12]

O definiţie sintetică a crizei realizează Cristina Coman, un specialist apreciat în sistemul de relaţii publice, formulând-o astfel: „criza apare ca o ruptură, ca o situaţie nedorită, care întrerupe funcţionarea obişnuită a unei organizaţii şi care afectează imaginea ei la nivelul publicului. De aceea, este necesar să existe o strategie globală de întâmpinare a crizei (*managementul crizei*), un grup de specialişti bine antrenaţi *(celula de criză)* şi o politică de comunicare adecvată (*comunicarea de criză*).[13]

2. Caracteristici şi particularităţi

Referindu-se la tulburările sociale şi la modul în care acestea pot afecta psihic importante colectivităţi umane (organizaţii, regiuni, state etc.), cercetătorii Allen H. Center şi Patrick Jackson, în lucrarea lor *Practica relaţiilor publice*, susţin că, de fapt, situaţiile de criză sunt „o luptă sau un conflict extrem de stresante cu un mediu adversativ, marcată de un potenţial periculos (...) care poate duce la dezastre financiare sau pierderi de vieţi omeneşti, după care lucrurile nu vor mai fi niciodată ca înainte."[14] Studiul diverselor situaţii socio-umane, perturbate din punct de vedere al ritmului lor de viaţă, pune problema factorului declanşator al crizei care, conform lui Laurence Barton, constituie „un eveniment major, impredictibil, ce poate conduce la efecte negative, iar acestea pot afecta organizaţia în ansamblul ei, sau sectorial, angajaţii, produsele, serviciile, situaţia financiară şi reputaţia ei"[15]

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[9] Ion Chiciudean, Valeriu Ţoneş – *Gestionarea crizelor de imagine*, Bucureşti, Editura Comunicare.ro, 2010, p. 31

[10] Ibidem

[11] Jean-Louis Dufour – *Op. cit.,* p. 17

[12] Ion Chiciudean, Valeriu Ţoneş – *Op. cit.,* p. 31

[13] Cristina Coman – *Relaţiile publice. Principii şi strategii*, Iaşi, Editura Polirom, 2006, p. 121

[14] Allen H. Center, Patrick Jackson – *Practica relaţiilor publice*, 1995, Prentice Hall, Englewood Clifs, p. 434, apud *Comunicarea de criză. Tehnici şi strategii,* Iaşi, Editura Polirom, 2009, p. 16.

[15] Laurence Barton – *Criza în organizaţi*i, South Western Publ., Cincinatti, 1993, p. 2 – apud Cristina Coman – *Op. cit.,* p. 15.

Aşadar, criza produce o ruptură în continuitatea organizaţiei, ca urmare a unei situaţii nedorite, destabilizând-o. Cumulate, toate aceste aspecte de disfuncţionalitate duc la perturbarea activităţii organizaţiei. Dar evoluţia evenimentelor, în mod ciudat, nu duce întotdeauna la un deznodământ negativ al lucrurilor, ci, uneori, la urmări pozitive. De luat în considerare, legat de această afirmaţie, părerea cercetătorului Steven Fink care, cântărind posibilităţile, apreciază că deşi criza este „un moment de instabilitate al organizaţiei în care o schimbare radicală este inevitabilă, ea poate conduce fie la un deznodământ nedorit, fie la unul dezirabil şi pozitiv.” [16] Ameninţând, de regulă, bazele unui sistem şi prin apariţia ei neaşteptată, urmată de o succesiune de evenimente imprevizibile, criza este declanşată frecvent de neglijarea problemelor şi vulnerabilităţilor dintr-o organizaţie, oricare ar fi aceasta, ca structură specifică şi extensie socială.[17] Apariţii bruşte în viaţa organizaţiilor, crizele le afectează, de obicei, sistemul de reprezentări sociale, lucru constatat de Thierry Pauchant şi Ian Mitroff: „întregul sistem este atât de afectat încât existenţa sa fizică este ameninţată; în plus, valorile de bază ale membrilor sistemului sunt ameninţate într-o asemenea măsură încât indivizii sunt obligaţi fie să realizeze caracterul eronat al acestor valori, fie să dezvolte mecanisme de apărare împotriva acestor valori.”[18] Aceiaşi autori, într-o altă lucrare, subliniază efectele devastatoare (posibile) ale unei crize care, asemenea unei rupturi, „afectează fizic sistemul, ca un tot unitar, şi îi ameninţă principiile de bază, conştiinţa de sine şi nucleul existenţei.”[19] Alţi cercetători ai fenomenului sunt de părere că, deşi determină mari dificultăţi de management, creează panică şi stări de stres sau de disconfort psihologic, în unele împrejurări criza este o fereastră deschisă către noi oportunităţi; între aceştia se numără şi Gerald Meyers, citat de Cristina Coman, care depistează *şapte tipuri de oportunităţi*, adică: **a.** gestionată corespunzător criza poate naşte eroi; **b**. sub presiunea ei, cele mai multe organizaţii ies din inerţie şi conservatorism şi recurg la adoptarea unui ritm accelerat al schimbărilor; **c**. dificultăţi ignorate, din conservatorism şi comoditate, sunt rezolvate uneori sub incidenţa manifestărilor de criză; **d**. contribuie implicit la schimbarea personalului organizaţiilor: fie prin înlocuirea angajaţilor cu alţii, mai competitivi, fie prin modificarea comportamentului profesional al celor existenţi; **e**. poate duce la depistarea unor noi strategii şi tehnici de lucru, mult mai simple şi mai eficiente; **f.** transformând o perioadă de criză, prin valorificarea experienţei dobândite, orice organizaţie devine mai prudentă, constituindu-şi mecanisme proprii de prevenţie a acesteia, semnele fiind mai uşor de recunoscut; **g.** după anularea efectelor crizei, orice organizaţie devine mai puternică, sporindu-şi vizibil competitivitatea şi eficienţa.

Citându-l pe R. Ulmer şi colaboratorii săi, Cristina Coman sintetizează *gama oportunităţilor,* în urma unei crize, la patru; acestea sunt: 1. organizaţiile ar trebui să trateze eşecul ca pe o oportunitate de a recunoaşte o potenţială criză şi de a o preveni pe viitor; 2. organizaţiile pot evita crizele, învăţând din eşecurile şi crizele altor organizaţii; 3. trainingul personalului şi planningul organizaţional ar trebui să pună accentul pe experienţa şi lecţiile anterioare, astfel încât să facă din memoria organizaţională o prioritate a acţiunilor lor; 4.

[16] Steven Fink – *Managementul crizelor,* New York, Amacon, 1986, p. 15, apud Cristina Coman – *Ibidem,* p.16.
[17] Trebuie să precizăm că, pe parcursul studiului nostru, vom folosi termenul generic de „organizaţie” atât pentru denumirea unor colectivităţi restrânse (societăţi comerciale, instituţii, fundaţii şi asociaţii ş.a.), cât şi pentru mari colectivităţi umane, extinse ca arie geografică (regiuni, ţări, continente etc.)
[18] Thierry Pauchant, Ian Mitroff – *Transforming the Crisis-Prone Organization...*, Jossey-Bass Publ., San Francisco, 1992, p. 12, apud Cristina Coman – *Op. cit.,* p. 17
[19] Cristina Coman – *Ibidem*

organizaţiile trebuie să fie dispuse „să uite acele proceduri învechite şi ineficiente, dacă vor să înveţe strategii mai bune de gestionare a crizei.” [20]

3. Conflictologia – manifestări şi etape

Între caracteristicile fenomenului de criză, specialiştii pun în discuţie o perspectivă de analiză mai restrânsă, „subdisciplinară”, prin prisma căreia „conflictul nu trebuie privit ca ceva malign, de care trebuie să ne ferim, ci ca un fenomen firesc, inerent acţiunii sociale, generat de diversitatea oamenilor şi de unicitatea fiecărui individ.”[21] Aşadar, oferă posibilitatea reală unei organizaţii, oricare ar fi aceasta, de a înlătura acele elemente structurale care îi blochează activitatea şi, la un moment dat, îi produc grave probleme de funcţionalitate. Sub acest aspect nu toate manifestările conflictuale sunt „rele”, spun specialiştii domeniului, „unele dintre ele pot avea un caracter funcţional, îndeplinind un important rol stimulator, concurenţial, dinamizator al gândirii şi acţiunii.” [22]

Întrucât în diagnosticarea crizelor, de multe ori se ivesc confuzii, specialiştii propun evitarea acestora printr-o *distincţie clară între crize* şi *probleme* – în cazul ultimelor fiind vorba de confruntări ale organizaţiilor cu „evenimente sau situaţii banale; ele se încadrează în intervale scurte de timp, nu stârnesc atenţia publicului şi nu solicită eforturi deosebite pentru a fi rezolvate.” [23] Alte deosebiri trebuiesc făcute între *crize* şi *incidente*, acestea din urmă fiind evenimente care perturbă doar un subsistem al organizaţiei, un ansamblu funcţional al acesteia; apoi, între *crize* şi *accidente*, unde acestea pot afecta total sau parţial activitatea organizaţiei, dar nu sunt permanentizate; între *crize* şi *conflicte*, care influenţează doar unele elemente de imagine ale organizaţiilor, fără a prejudicia valorile fundamentale ale acestora.

Studiile recente se axează pe atitudini de prevedere a posibilităţii săvârşirii unui risc şi, prin urmare, de implicare în acţiuni prevenitoare, menite a anihila consecinţele neplăcute ale acestuia, „astfel managementul riscului devine un proces de identificare, analiză şi răspuns la riscurile potenţiale.”[24]

Citând argumentele avansate de autorul francez Patrick Lagadec, cercetătoarea Cristina Coman evidenţiază trei moduri de funcţionare a unui sistem, care face mai uşor posibilă *distingerea situaţiilor dificile*, de cele de criză; să le luăm pe rând: *starea de normalitate*, când organizaţia funcţionează într-o stare de echilibru sănătos, apoi *perturbarea*, determinată de producerea unui eveniment cu totul accidental; şi, în fine, *accidentul major*, „care reprezintă un dezechilibru puternic, ce nu mai poate fi controlat şi remediat prin mijloace obişnuite – aceasta este criza.” [25] Dar preocuparea pentru individualizarea crizelor a dus la identificarea altor trei trăsături de specificitate, acestea fiind: *caracterul neaşteptat*, care poate duce la reacţii de panică şi comportamente bizare în cadrul organizaţiei şi în afara ei; *nesiguranţa*, derivând şi aceasta tot din apariţia imprevizibilă a crizei, în urma căreia managerii se precipită şi pot lua măsuri în pripă, total neadecvate situaţiei, bazându-se pe surse facile şi informaţii

[20] Cristina Coman – *Comunicarea de criză. Tehnici şi strategii,* Iaşi, Editura Polirom, 2009, pp. 19-20
[21] Ion Chiciudean, Valeriu Ţoneş – *Op. cit.*, p. 31
[22] Ibidem
[23] Cristina Coman – *Op. cit.*, pp. 22-23
[24] Ion Chiciudean, George David – *Managementul comunicării în situaţii de criză*, Bucureşti, Editura Comunicare.ro, 2011, p. 61.
[25] Cristina Coman – *Op. cit.*, p. 24

incomplete; şi, în sfârşit, *comprimarea timpului*, care prezintă toate trăsăturile situaţiilor anterioare iar, în plus, „greşeli de comunicare ce conduc la declaraţii greşite, contradictorii, la căutarea de *ţapi ispăşitori*, la refuzul de a recunoaşte realităţi evidente din cauza fricii de a nu compromite instituţia etc.” [26]

Din analiza conflictologiei pot fi stabilite etapele sau fazele pe care le parcurge orice disfuncţionalitate factuală a unei organizaţii sau sistem social. Între acestea, *dezacordul* este o primă etapă, când „se relevă posibilitatea atât a unor pseudoneînţelegeri şi false conflicte, cât şi a unor divergenţe minore care, nesesizate, pot degenera în conflicte majore.” [27] Apoi, *confruntarea* reprezintă un moment de tensiune, tulbure şi confuz, lipsit de o comunicare eficientă între părţi, când „acţiunea de persuasiune devine exagerată, expresia emoţională dominând categoric asupra argumentelor logice. Mai mult decât atât, rata comunicării scade dramatic, creându-se stări de stres, frustrare, atmosferă tensionată.”[28] *Escaladarea* – reprezintă punctul maxim al conflictului, când cei implicaţi nu-şi mai reţin deloc ostilitatea şi agresivitatea, aceasta fiind faza când este extrem de dificil de intervenit. *De-escaladarea*, este etapa când se fac eforturi spre a se ajunge la un acord în ceea ce priveşte revendicările părţilor aflate în conflict; reuşita acestor încercări se datorează concesiilor şi reducerii pretenţiilor până la rezonabil al celor implicaţi. Ca o încununare a acestor rezultate vine *rezolvarea*, când negocierile, compromisurile şi dorinţa de comunicare alungă negurile conflictuale şi însenineză relaţiile dintre părţi.

Între principalele tipuri de conflicte, specialiştii enumeră: *dezacordul*, *incidentul* (ca un conflict având la bază fapte minore), *neînţelegerea* (când părţile nu cedează şi alunecă din eroare în eroare), *tensiunea* (când relaţiile sunt minate de atitudini ostile şi păreri inflexibile) şi *criza.*

În interiorul organizaţiilor, oricare ar fi acestea, pot izbucni, la un moment dat, tot felul de conflicte şi neînţelegeri. Cercetătorii fenomenului, studiind mai multe „cazuri” reale, au descoperit că, de regulă, aceste manifestări conflictuale au la bază trei feluri de „cauze”. Prima cauză o constituie *identitatea,* care se face simţită atunci când se întâmplă o „individualizare a unui grup şi unii angajaţi se autopercep ca aparţinând „unui grup sau departament distinct.” [29] Cea de-a doua cauză este *diferenţierea*, prezentă atunci când un grup din cadrul organizaţiei îşi revendică un spaţiu unic, cu un specific anume, care îl personalizează (de tipul absolvirii unei şcoli de elită, accederea la anumite funcţii în cadrul organizaţiei etc.). Legat de manifestarea acestei cauze, care izbucneşte şi îşi face simţită acţiunea numai în situaţii speciale, avem o părere limpede şi edificatoare a cercetătorilor fenomenului: „abilitatea individului de a se identifica drept parte a unui grup şi de a observa diferenţele faţă de alte grupuri este neapărat necesară pentru apariţia conflictului.”[30] În sfârşit, avem şi unele cauze subliminale, dar din pricina cărora se poate ajunge uşor la *frustrare,* care „survine din faptul că îndeplinirea obiectivelor unui grup determină nerealizări ale obiectivelor celuilalt grup şi blocarea acestuia.”[31] Se înţelege că depistarea la timp a factorilor de frustrare şi luarea unor măsuri

[26] Ibidem, p. 26
[27] Ion Chiciudean, Valeriu Ţoneş – *Op. cit.*, p. 31
[28] Ibidem, p. 32
[29] Ibidem, p. 33
[30] Ibidem
[31] Ibidem

corespunzătoare, poate duce la eliminarea din faşă a cauzelor determinative a conflictelor de acest fel, intergrupuri.

Cercetările au arătat că, frecvent, conflictele dintre grupuri se instalează din motive de rivalitate şi competiţie, ele manifestându-se în cele două planuri active din cadrul oricărei organizaţii: *orizontal* şi *vertical.* Aşadar, putem vorbi despre *conflicte în plan orizontal,* când grupuri, servicii, birouri, compartimente ale aceluiaşi nivel ierarhic interacţionează şi au dispute total neconstructive legate de sfera şi importanţa muncii pe care o prestează fiecare, în raport cu celelalte sau doar cu unele dintre acestea (cum ar fi cazul sectorului productiv, care poate intra în conflict cu specialiştii de la controlul calităţii, de la proiectare etc.) În ceea ce priveşte *conflictul în plan vertical,* acesta se manifestă de regulă între şefi şi subordonaţi, adică între niveluri ierarhice diferite, vizând puterea şi distribuţia beneficiilor într-o organizaţie; situaţii conflictuale de acest fel se întâmplă frecvent, dovedind-se de atâtea ori că „cea mai vizibilă formă a conflictului vertical apare între conducere şi muncitori şi este adesea definită de relaţiile conflictuale dintre sindicate şi patronat.” [32]

Experienţa a arătat că există o sumă de *factori contextuali* şi *organizaţionali* care acţionează în cadrul organizaţiilor, instituţiilor etc., având efecte şi repercusiuni, directe şi indirecte, asupra vieţii acestora. Între aceşti factori subtili, *mediul* nu poate fi nicidecum ignorat, aceasta şi pentru că fiecare organizaţie îşi configurează o schemă de funcţiuni cât mai operaţională, în cadrul căreia „fiecare departament este ajustat în aşa fel încât să se potrivească domeniului specific din mediu şi astfel se diferenţiază tot mai accentuat de alte grupuri organizaţionale.”[33] Apoi, *mărimea,* determinată de creşterea numărului personalului şi a diversificării atribuţiunilor departamentale, când între membrii diverselor birouri şi servicii apar adevărate „bariere” care împiedică enorm comunicarea şi o cooperare a lor firească. Dar şi *obiectivele de ansamblu* ale unei organizaţii, distribuite ca sarcini pe departamente, sunt bulversate atunci când un departament nu are promptitudinea şi profesionalismul corespunzătoare. În sfârşit, o sursă conflictuală este şi *structura organizaţională*, care „reflectă diviziunea muncii şi sistemele care înlesnesc controlul şi coordonarea.”[34] Toţi aceşti factori, prezenţi cotidian în viaţa organizaţiilor, se pot transforma în alte *şapte caracteristici ale relaţiilor interdepartamentale*, influenţând în mod variabil, fiecare, ca intensitate, conflictele între diferite grupări şi structuri organizaţionale. Prima caracteristică pe care o avem în vizor este *incompatibilitatea scopurilor operative* dintre diversele departamente; al doilea – *diferenţierea de orientare*, sub aspect cognitiv şi emoţional, între şefii departamentelor; al treilea – *interdependenţa sarcinilor*, în privinţa atribuirii materialelor necesare, alocării resurselor financiare şi distribuţiei informaţiilor; al patrulea – *insuficienţa resurselor*, care nici nu pot fi distribuite în mod egal între departamente, ci în funcţie de priorităţi etc.; al cincilea – *distribuţia puterii*, care se înregistrează automat inegal între departamente şi sub aspectul beneficiilor; al şaselea – *incertitudinea şi schimbările*, care modifică adesea mediul, cadrul organizaţional, redimensionând, în acelaşi timp, şi sarcinile profesionale, afectând îndeosebi grupurile conservatoare, statornicite în adevărate „cuiburi” de comoditate; şi al şaptelea, şi ultimul – este *sistemul de recompense*, cel mai grăitor sub aspectul îndeplinirii atribuţiilor

[32] Ibidem
[33] Ibidem, p. 34
[34] Ibidem, p. 35

manageriale şi profesionale, fiind, totodată, „răspunzător de gradul în care departamentele cooperează sau se confruntă.” [35]

4. Tipuri de crize şi impactul lor

Procedând la o sinteză a diverselor situaţii sociale de criză, la împrejurările (mediul) în care acestea se produc, la operativitatea cerută în acţiune pentru rezolvarea lor, dar şi la soluţiile adoptate, crizele pot fi clasificate astfel: *după tipul de soluţii şi modul de rezolvare* – crize de dezvoltare, de legitimare, de onestitate şi de competenţă; *după mediu* – sunt crize interne şi externe; *după domeniul în care se manifestă* avem – crize politice, economice, ideologice, culturale, de comunicare şi de imagine; *după urgenţa rezolvării lor* pot apărea – crize imediate, urgente şi susţinute; şi, în sfârşit, o altă clasificare este *după nivelul la care apare criza*, când se înregistrează – crize locale, naţionale, zonale, continentale, mondiale[36] – totul văzut ca succesiune de cercuri concentrice cu raza şi desfăşurarea tot mai largi, mai ample.

Se vorbeşte tot mai mult, în legătură cu fenomenul de criză, despre *criza de oportunitate*, aceasta însemnând, nici mai mult nici mai puţin, decât convertirea negativului în pozitiv, Gerald Meyers identificând *şapte tipuri de oportunităţi* pe care le-am enumerat anterior. Suntem, însă avertizaţi că această perspectivă „îmbietoare” a crizei „poate deveni oportunitate doar dacă organizaţia creează condiţiile necesare pentru ca această posibilitate potenţială să se producă.”[37]

Dacă procedăm la o descriere sumară a celor mai importante crize, putem spune că, între acestea, *criza de dezvoltare* poate fi socotită ca fiind cea mai mare acumulatoare de tensiuni, în epocile istorice, între membrii unei colectivităţi date, datorate propulsării unor „soluţii alternative la soluţiile tradiţionale”, situaţie în care este iminentă schimbarea, divergenţele şi conflictul fiind „între vechiul şi noul tip de gestiune socială.” [38] Cazurile cele mai elocvente de manifestare a acestui tip de criză sunt revoluţia franceză de la 1789 şi revoluţiile de la 1848, ultimele desfăşurate în majoritatea statelor europene. În ceea ce priveşte *criza de legitimitate*, aceasta poate fi identificată în situaţiile când o anumită modalitate de funcţionare socială se cantonează cu totul, adică „îşi pierde credibilitatea, în condiţiile în care nu există o soluţie alternativă conturată.”[39] Atunci orice posibilitate de transformare, de înnoire, poate fi apreciată ca atare, aşadar sunt considerate „legitime încercările de a construi alte modalităţi de procesare socială a informaţiilor, cu toate consecinţele care decurg din acestea.”[40] *Criza de onestitate* poate fi uşor constatată în mediile organizaţionale, unde uneori persoane situate în structurile manageriale, adică responsabile chiar de performanţele firmei, procedează neetic, folosind informaţiile pe care le gestionează în scopul atingerii propriilor lor interese, în dauna intereselor firmei, ceea ce ne îndreptăţeşte să constatăm, luând în calcul şi aprecierile specialiştilor, că „periclitarea organizaţiei constituie esenţa crizei de onestitate.”[41] *Criza de competenţă* este determinată, de regulă, de incapacitatea unor factori de decizie din

[35] Ibidem, p. 36
[36] Ibidem
[37] Ion Chiciudean, George David – *Op. cit.*, pp. 31-32.
[38] Ion Chiciudean, Valeriu Ţoneş – *Op. cit.*, p. 36
[39] Ibidem, p. 37
[40] Ibidem
[41] Ibidem

cadrul unei organizaţii sau a unei structuri sociale, de a gestiona o situaţie ivită la un moment dat. În unele împrejurări, crizele de competenţă pot lua proporţii nebănuite, „ele pot aduce în starea de insecuritate maximă chiar şi naţiunile."[42] *Criza internă* se manifestă în interiorul organizaţiilor, în cadrul departamentelor acestora sau, la altă scară, în diversele structuri sociale ale unui stat, aici putând fi amintite „şi crizele din interiorul statului naţional", cu precizarea că, uneori, crizele interne îşi pot extinde aria conflictologică, adică „pot degenera şi se pot transforma în crize externe." [43] Acţionând întocmai ca un virus, criza internă perturbă „lanţul productiv orizontal", apoi, într-o altă fază, „lanţul productiv vertical", afectând, treptat, toate structurile cu care este conectată şi perturbând şi alte domenii de activitate, un exemplu clar al acestei virusări fiind acela când „criza politică poate degenera în criză economică, culturală etc."[44] Cât priveşte *criza externă*, deşi s-ar părea că se situează la antipodul crizei interne, acest lucru nu este nicidecum aşa: chiar dacă efectele ei sunt mai vizibile în exteriorul organizaţiei, a diverselor structuri sociale sau a teritoriului naţional, realitatea a demonstrat că crizele externe se repercutează în sânul diverselor instituţii, organizaţii sau compartimente subordonate, „determinând apariţia şi dezvoltarea unor crize interne."[45] *Criza imediată* se declanşează spontan şi nu mai oferă organizaţiei nici o posibilitate de pregătire, punând-o de-a dreptul în faţa faptului neprevăzut, de aceea e bine ca fiecare organizaţie, instituţie sau structură socială să aibă pregătit oricând, pentru orice eventualitate, *un plan minuţios, elaborat special pentru situaţii de criză,* „care să elimine, pe cât posibil, confuziile şi reacţiile întârziate."[46] Cât priveşte *criza urgentă,* aceasta poate fi asociată cu nemulţumirile membrilor organizaţiei, care se manifestă prin greve şi acţiuni de protest, ea fiind totuşi marcată de o „erupţie" bruscă, dar „după o scurtă perioadă de incubaţie, lăsând un oarecare timp pentru planificarea forţelor şi mijloacelor de intervenţie."[47] *Criza susţinută* se manifestă o perioadă mai îndelungată, oferind răgazul necesar pentru gestionarea ei; dar consecinţele ei sunt pe măsura perioadei răvăşite, căci „o astfel de criză poate produce un deficit de imagine profund şi persistent." [48] *Criza de imagine* este de o mare complexitate, între trăsăturile ei de bază incluzând: faptul că nu apare brusc, ci se manifestă concomitent cu o criză de identitate a organizaţiei; apoi, îi este mai dificil de stabilit, iniţial, profilul şi tipologia, aceasta doar după o analiză minuţioasă a cauzelor apariţiei ei; efectele ei planează îndelung asupra organizaţiei afectate şi nu vor înceta decât odată cu rezolvarea crizei; în unele etape ale ei poate determina o „criză organizaţională"; pe de altă parte, consecinţele ei se repercutează negativ în ceea ce priveşte prestigiul profesional al organizaţiei, adică „poate afecta credibilitatea, legitimitatea şi dezvoltarea întregii ramuri industriale sau a domeniului de activitate."[49] Dar, tot între consecinţele nefaste ale crizei de imagine, trebuie menţionat neapărat şi faptul că „poate schimba sensul misiunii strategice", ba chiar mai mult, „afectează cultura organizaţională şi latura psihologică a salariaţilor şi clienţilor", dar şi alte aspecte fundamentale ale mediului organizaţional, punând „sub semnul întrebărilor idealurile şi

[42] Ibidem
[43] Ibidem
[44] Ibidem, p. 38
[45] Ibidem
[46] Ibidem
[47] Ibidem
[48] Ibidem
[49] Ibidem, p. 87

valorile organizaţiei, cerând cu acuitate punerea lor de acord cu aşteptările publicului intern şi extern."[50] Despre *criza de comunicare* vom trata pe larg în capitolul următor al studiului nostru.

Nu vom trece însă mai departe, înainte de a sublinia unele idei legate de tipologia crizelor, expuse în volumul *Managementul comunicării în situaţii de criză*, unde autorii iau în discuţie şi expun pe larg *criteriile* utilizate în clasificarea diverselor moduri în care survin crizele şi situaţiile de criză. Conform acestei expuneri sintetice, realizată după lucrările de specialitate ale lui Ian Mitroff şi Gus Anagnos, *într-o primă clasificare*, putem avea: *crize generate de resursele umane* (datorate unor varii conjuncturi, ca: pierderile suferite de o organizaţie prin plecarea unor lideri importanţi, micşorarea şi reducerea iniţiativelor şi proiectelor, creşterea indisciplinei, a numărului de accidente, a manifestărilor de violenţă şi vandalismelor etc.); *crize reputaţionale* (datorate unor zvonuri, bârfe, calomnii, pierderii „identităţii vizuale" etc.); apoi, *crize generate de acte psihopatice* (care survin în urma unor acte de terorism, răpiri de persoane etc.); şi, în sfârşit, *crize generate de dezastre naturale* (precum: incendii, inundaţii, cutremure, erupţii vulcanice, uragane etc.). Aceiaşi autori, referindu-se la *teoria situaţională a comunicării de criză*, care îşi are originile în „teoria atribuirii" a lui W. Timothy Coombs, dezvoltă *un al doilea evantai de criterii*, „orientat prioritar către utilitatea practică."[51] Aceste criterii sunt determinate de: dezastre naturale, violenţe la locul de muncă, zvonuri, ostilităţi, provocări, accidente cauzate de erori tehnice, defecte de produs determinate de tehnologii precare, defecte de produs cauzate de erori umane, acţiuni riscante ale organizaţiilor. O *a treia clasificare* a tipurilor de criză se referă strict la domeniile în care se declanşează criza, autorii consemnând opiniile formulate de Thierry Libaert, conform căruia „toate tipologiile sunt bune, însă nu întotdeauna sunt bine folosite. Clasificările prea amănunţite prezintă riscul rigidităţii, în timp ce analizele pe criterii nu permit aprecierea noilor forme de criză, care sunt, în acelaşi timp, subiective şi politice, interne şi externe."[52] Rezumând clasificarea propusă de T. Libaert, vom putea identifica: *crize din sfera economică, crize din sfera tehnică, crize din sfera politică, crize din sfera corporativă* – în acest ultim caz autorii referindu-se la tipul de crize care aduc atingere imaginii şi reputaţiei organizaţiei.

Urmările unei crize sunt considerate de către specialişti ca situaţii extrem de delicate, avându-se în vedere problematica gravă şi adesea tragică prin care trece colectivitatea afectată de „colţii crizei", de desfăşurarea haotică a acesteia. Înţelegem, aşadar, impactul unei crize ca fiind „urma lăsată de aceasta, repercusiunile şi consecinţele sale în perioada de după încheierea propriu-zis a crizei."[53] Relaţiile dintre protagonişti sunt reluate, dar cu evidente mutaţii, reflectând, într-un anumit fel, mutaţiile intervenite în raporturile dintre învinşi şi învingători.

Descriind situaţia de *post-criză,* Cristina Coman caracterizează acţiunile din această fază ca fiind strict constatatorii şi de verificare, ele stabilind că „în mod real criza a luat sfârşit, verificarea modului în care publicurile implicate au perceput criza şi comportamentul

[50] Ibidem, pp. 87-88
[51] Ibidem, p. 34.
[52] Ion Chiciudean, George David – *Op. cit.*, p. 34
[53] Jean-Louis Dufour – *Op. cit.*, p. 32.

organizaţiei în timpul crizei, pregătirea organizaţiei pentru a face faţă cu succes unei alte crize."[54]

Autorii volumului *Managementul comunicării în situaţii de criză* caracterizează momentul de post-criză ca fiind fie eforturile organizaţionale deosebite de a reveni la starea de normalitate, fie o echilibrare a organizaţiei „datorată evoluţiei sale naturale"[55] Aceiaşi cercetători ai fenomenului identifică *trei urmări* înregistrate de organizaţii după finalizarea crizei (fireşte că nu pe toate acestea le cunoaşte aceeaşi organizaţie!); şi anume: 1. respectiva organizaţie pierde enorm de mult, fiind practic eliminată din domeniul în care activează, devenind terenul ostil al unor intervenţii juridice; 2. se prea poate ca organizaţia să nu dispară cu totul din competiţie, însă va ieşi din criză cu o imagine şifonată şi o reputaţie problematică, care se repercutează, apoi, direct, şi asupra situaţiei ei financiare; 3. dacă organizaţia beneficiază de un bun management, ea poate învinge criza şi poate ieşi cu o imagine publică neafectată, pregnant pozitivă. Suntem avertizaţi, însă, că tendinţa organizaţiei (generice – n. a.) de a funcţiona la parametrii ei obişnuiţi comportă o oarecare grijă, o anumită supraveghere, dar cu un management corespunzător situaţia se poate valorifica, înregistrându-se avantaje reale, căci: „Pe de o parte, efectele crizei nu vor dispărea instantaneu, odată cu încheierea crizei acute, ele necesitând o atenţie specială în continuare, cel puţin pentru o perioadă de timp; pe de altă parte, pe lângă rezultatele negative, criza tocmai încheiată a oferit şi o serie de oportunităţi pe care organizaţia le poate fructifica pentru perfecţionarea activităţilor, rutinelor şi procedurilor sale."[56] Apoi, autorii apelează din nou la concepţia lui W. Timothy Coombs, care accentuează întâietatea activităţilor evaluative în această etapă şi propune luarea următoarelor măsuri: monitorizarea permanent a evoluţiei crizei până la încetarea ei definitivă; investigarea cauzelor declanşatorii şi strângerea cooperării cu alte organizaţii care îşi aduc aportul la stingerea conflictului; alimentarea publicurilor semnificative cu informaţii cât mai actualizate. Ţinând cont de toate aceste măsuri şi evaluări, va putea fi cotată şi eficacitatea managementului de criză, astfel încât „organizaţia îşi va concentra eforturile pe măsura performanţei proprii în ceea ce priveşte managementul crizei, precum şi în măsurarea impactului produs de criză: dacă acesta este mai mic decât cel estimat în perioada de precriză, se poate concluziona că managementul crizei a fost performant." [57] Recunoaşterea eşecurilor şi a greşelilor este o necesitate, întrucât din ele se pot înţelege multe, „lecţiile învăţate din aceste disfuncţii, precum şi perfecţionarea abilităţilor de a le recunoaşte şi preveni, constituie avantaje esenţiale ale evaluării postcriză."[58]

Recomandările specialiştilor se rezumă la un set de activităţi strict necesare acestei etape, ca: 1. declararea încheierii fenomenului de criză şi transmiterea acestui semnal către publicurile interesate; 2.asigurarea unei strânse legături cu publicurile sau colectivităţile implicate şi afectate de criză, într-un fel sau altul, iar dintre acestea atenţia acordată mass-mediei va fi cât se poate de consecventă, actualizându-se informaţiile de câte ori va fi necesar; 3. derularea unei severe analize a impactului crizei, dar şi a gradului de mediatizare a acesteia, indiferent dacă a avut parte de o mediatizare negativă sau pozitivă – totul fiind sistematizat, în

[54] Cristina Coman – *Relaţiile publice. Principii şi strategi*i, Iaşi, Editura Polirom, 2006, p. 126.
[55] Ion Chiciudean, George David – *Op. cit.*, p. 51
[56] Ibidem, p. 52.
[57] Ibidem
[58] Ibidem

aşa fel încât „această analiză să producă rezultate („lecţiile învăţate") utile pentru perfecţionarea planificării de criză şi pentru îmbunătăţirea procedurilor de răspuns la criză."[59] De asemenea, autorii mai stipulează că o analiză promptă a evenimentelor măreşte eficacitatea măsurilor luate, care sunt mai proaspete şi mai limpezi în memorie, fiind preferabil ca „la acest proces să participe toţi cei care au fost direct implicaţi, precum şi cei asupra cărora criza a produs efecte sau orice tip de influenţe."[60]

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[59] Ibidem, p. 53
[60] Ibidem

SPECIFIC ELEMENTS AND DIFFICULTIES OF PUBLIC COMMUNICATION DURING ELECTORAL CAMPAIGNS

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Abstract: Beyond inspiration, creativity, technical possibilities, means and strategies, media election communication is governed by legislation. The conditions of candidates' access to the media are pre-legal, with conceptual differences from one country to another. These regulations concern financial conditions of access to promotion through the media, developing formats that can be purchased (commercials, advertisements, posters etc.), type of broadcastings destined to the candidates, the schedule of their public appearances, distribution of surveys, location and display of posters etc. In this context, we note the role of public relations that can overcome the barriers of using the mass media during election campaigns by way of meetings, ceremonies, social or sports activities, visits, specialized conferences that can be organized according to the communication objectives of the candidate or political party, with a tailored and individualized message. Reality shows that an election campaign that uses diverse media, complementarily combining traditional ways of communication and new media, resorting to additional means of public information, is much more effective than a campaign based solely on the media.

Keywords: media, communication, election campaign, means, technical possibilities.

Comunicarea politică implică un ansamblu de teorii şi tehnici utilizate deopotrivă de către guvernanţi, politicieni, profesionişti ai consultanţei şi consilieri politici, alegători, mass-media ş.a., în cadrul interacţiunii publice dintre actorii politici. Comunicarea politică subsumează funcţional rolul de vehicul al unei ideologii, al unui proiect social (programe politice, oferta politică) şi, totodată, constituie un instrument de persuasiune în scopul obţinerii adeziunii publice pentru realizarea obiectivului propus.

Prin „mass-media" înţelegem orice mijloc de comunicare publică care permite transmiterea unui mesaj. Iar corelativ vorbim de mediatori, de cei care pot juca un rol semnificativ în concepţia, difuzarea mesajelor politice controlate dar şi de cei care selectează, filtrează, respectiv se ocupă de tratamentul jurnalistic al informaţiilor. Într-un fel sau altul, cei în cauză compun domeniile de specialitate privind publicitatea, marketingul şi relaţiile publice în general.

Prin complexitatea, diversificarea şi permanenta adaptare tehnică a mijloacelor de comunicare la realităţile campaniilor electorale, asistăm la o permanentă ajustare a terminologiilor specifice: candidatul devine un „produs politic" destinat spre a fi „vândut" unei „pieţe electorale". „Electoratul" este subsumat sintagmei de „public ţintă", „liderii politici" sunt „emiţători de mesaje politice", „presa" este „suport media", „creatorii de mesaje" sunt „copywrighteri" etc. În acest context, „marketingul politic" este un domeniu care face vandabil un produs politic către publicul considerat a fi „consumator de informaţii". Practic, tehnicile persuasive din domeniul comercial al publicităţii sunt adaptate domeniului politic.

La modul general, consideră Dumitru Iacob şi Diana-Maria Cismaru, ca proces de relaţii publice, campania este un demers structurat, planificat şi coordonat. Planul campaniei nu trebuie perceput însă ca o sumă aritmetică de etape distincte, ci ca o concepţie flexibilă în

care pe de o parte părţile componente se întrepătrund, iar pe de altă parte se pot efectua schimbări impuse de evaluările permanente[1].

În procesul comunicării politice, mass-media (instituţiile mediatice şi jurnaliştii) îndeplinesc o varietate de roluri. Mass-media furnizează prioritar imagini despre diferitele interacţiuni care alcătuiesc comunicarea politică şi constituie principala resursă tehnică şi simbolică pentru vizibilitatea şi dezbaterea publică a informaţiei politice. Actorii politici se pliază, pe baza cercetărilor sociologice, pe orizontul de aşteptare public şi îşi construiesc intervenţiile publice în funcţie de practicile şi limbajul mass-media, utilizând tehnicile specifice mediatizării. În funcţie de specificul proiectului de comunicare, mass media îşi poate atribui poziţia unui actor politic sau a unei opinii publice. Reglementările specifice sistemului mediatic influenţează decisiv rolurile şi practicile mass-media, diferitele proiecte de comunicare politică ale participanţilor, precum şi calitatea interacţiunilor dintre aceştia.

O problemă controversată a comunicării politice actuale se referă la posibilităţile pe care le au actorii politici de a se adresa direct electoratului, astfel încât discursul politic să nu le fie cosmetizat, adaptat de jurnalişti la necesităţile unui ,,eveniment mediatic". Unii autori atrag atenţia că publicul are acces din ce în ce mai greu la discursul politic ,,nemediat", discursul frust iniţial al actorului politic. Din această perspectivă, datorită tehnicilor de marketing aflate la îndemână astăzi, actorii politici de pot dedubla asumându-şi un rol cu valenţe actoriceşti care să-i aşeze într-o ipostază dorită de „bun gospodar", „tehnocrat", „profesionist", „doamna de fier", „mână forte" ş.a.m.d., în scopul seducerii alegătorului care devine adeseori, din cetăţean, un simplu participant la un show politic de succes.

Asistăm, pe de altă parte, şi la o complexitate tot mai accentuată a electoratului iar formaţiunile politice sunt nevoite să se adapteze încercând să răspundă prin mesaje şi tehnici de campanie specializate. Tot mai des recurg la contractarea serviciilor unor profesionişti care să le ajute, atribuindu-le sarcini a căror externalizare era, nu cu mult timp în urmă, de neconceput.

Evident, suntem martorii unui proces care face parte din profesionalizarea sistemului politic. Astăzi nu mai miră pe nimeni că o formaţiune politică angajează specialişti externi, care să ofere membrilor de partid stagii de pregătire şi consultanţă pe cele mai diverse teme, şi nici faptul că un candidat în alegeri recurge în campania electorală la ,,ajutoare" specializate pe zone din ce în ce mai specifice. În acest sens, este relevant faptul că Asociaţia Americană a Consultanţilor Politici defineşte nu mai puţin de 56 de activităţi diferite care pot fi desfăşurate în timpul unei campanii electorale.

Mult timp – constată Camelia Beciu -, comunicarea politică a fost redusă la comunicare electorală şi marketing politic, echivalată cu un ansamblu de tehnici şi strategii de comunicare şi persuasiune, evaluată în special din perspectiva comunicării televizate. În ultimul deceniu, s-a dezvoltat însă o întreagă literatură care a extins considerabil aria de investigare a comunicării politice[2]. În acest context, mass-media deţine un rol suveran, întrucât constituie principala resursă a vizibilităţii publice a informaţiei politice şi, în acelaşi timp, este arena principală a dezbaterii publice pentru aceasta.

[1] Dumitru Iacob, Diana-Maria Cismaru, „Relațiile publice. Eficiență prin comunicare", comunicare.ro, cursuri universitare, București, 2003, p. 136

[2] Camelia Beciu, ,,Comunicare politică", ed. Comunicare.ro, Bucureşti, 2002, p. 9

Evoluţia tehnologiei, diversificarea posibilităţilor de utilizare a mass-media, emergenţa televiziunii au determinat mutaţii în raporturile dintre mass-media. Presa scrisă şi radioul au fost obligate să se repoziţioneze, adaptându-se la primatul televiziunii prin valorizarea unor caracteristici care le sunt specifice. Pe de altă parte, apariţia internetului, succesul şi amploarea pe care acesta le-a dobândit a determinat o reorientare a comunicării politice. Întrebarea care se pune la nivelul specialiştilor, astăzi, şi care generează numeroase controverse este dacă Internetul poate contribui la democratizarea comunicării politice. Majoritatea studiilor de specialitate degajă un anumit scepticism cu privire la relaţia dintre Internet, comunicare politică şi democratizare. În orice caz, faptul că Internetul ca resursă de comunicare socială şi politică a dobândit cu totul alte funcţii şi utilizări decât cele aşteptate este deja o evidenţă.

În urma cercetărilor efectuate de specialişti în domeniul comunicării politice, rezultă că Internetul furnizează într-adevăr informaţie politică „alternativă" la cea furnizată de presa audio-vizuală tradiţională. Accesul la Internet ridică însă o serie de întrebări în legătură cu funcţia socială a Internetului - susţine Camelia Belciu. Numeroşi autori atrag atenţia că accesul diferenţiat la Internet a generat discrepanţe sociale, în materie de informare politică, între cei care sunt „informaţi" - pe cale digitală - şi cei „neinformaţi". Internetul generează un cadru de interacţiune directă, punând în practică unul din idealurile democraţiei şi anume participarea directă. Extinderea democratică a spaţiului public (în contextul unei „cyber-democraţii") nu înseamnă însă şi o participare politică mai intensă. Dimensiunea interactivă a Internetului conduce la fragmentarea spaţiului public în „enclave identitare" şi, prin aceasta, la „deconectarea" utilizatorilor de la agenda publică şi, implicit, de la informaţia politică[3].

În cele ce urmează, vom evidenţia câteva mijloace de promovare specifice campaniilor electorale punctând asupra specificului şi caracteristicilor acestora.

Afişajul este avantajos prin raportare la celelalte modalităţi de promovare prin mass-media, întrucât costurile sale de producţie şi de difuzare sunt adeseori mai scăzute (iar dacă vorbim de afişajul oficial, costurile de expunere sunt inexistente). Totodată, asigură o bună acoperire a unei mari zone geografice, precum şi a unei puteri de repetiţie însemnate[4]. Recurgerea însă la acest mijloc de promovare impune şi o serie de constrângeri, atât în privinţa concepţiei, cât şi a expunerii. În primul rând, drept consecinţă a condiţiilor de observare şi de lectură, conţinutul afişului trebuie să fie scurt şi concis - uşor de parcurs şi de reţinut - capabil să atragă atenţia, să se facă remarcat şi să fie diferenţiat (ceea ce explică nevoia de originalitate a afişului). Se cuvine acordată atenţie corectitudinii gramaticale, astfel încât cele două componente (imagine şi text) să asigure lizibilitatea şi coerenţa mesajului.

Expunerea este condiţionată însă de posibilitatea de adresabilitate la nivelul anumitor segmente sociale (electorale) şi de reglementările legislative din domeniu. În cazul afişajului comercial este necesară o bună relaţie între cele două componente: spaţiu (numărul de amplasamente folosite) şi timp (durata de expunere). Evident, multiplicarea spaţiilor de expunere creşte numărul persoanelor care văd afişul, iar prelungirea duratei de afişare creşte numărul de ocazii de vizualizare de către aceeaşi persoană (şi deci, şansa de memorare a

[3] Idem, p. 79
[4] J-C. Vartanian - „Le media planning", Economica, 1994, p. 34

mesajului). Pe de altă parte, vizează amplasamente pe trasee obişnuite pe care electorii le parcurg relativ zilnic[5].

Totuşi, chestiunea avantajului privind costurile reduse ale afişajului este discutabilă. Campaniile electorale desfăşurate în ultimii ani, în România, au demonstrat un interes relativ scăzut al partidelor politice şi a candidaţilor pentru panourile oficiale de expunere a afişelor electorale, întrucât acestea sunt cel mai adesea neîndestulătoare şi ineficiente, câtă vreme înghesuie de-a valma ofertele electorale ale tuturor partidelor şi candidaţilor participanţi la scrutinul electoral. Cei în cauză au preferat să utilizeze, într-o regie a expunerii proprie, mash-uri electorale, bannere, iar în completare diverse print-uri, autocolante, flyere, pliante, broşuri ş.a.m.d. Toate acestea, evident mai ofertante ca posibilităţi tehnice de expunere, valorificare a mesajului şi de adresabilitate, presupun costuri semnificativ ridicate.

Cât priveşte afişajul, acesta rămâne un mijloc de comunicare recomandat pentru a face cunoscut candidatul, pentru a crea sau creşte notorietatea acestuia, însă nu are efecte reale asupra credibilităţii sau convingerii electoratului. Afişajul este însă necesar şi agrementează estetic acţiunile de campanie - contacte directe, reuniuni şi mitinguri, evenimente - având atât cu scop informativ, cât şi pentru a multiplica elementele esenţiale ale comunicării - imagine, simboluri (sigla, culori), slogan.

Presa scrisă continuă să aibă o mare putere de acoperire a publicului, situându-se însă ca impact public după radio şi televiziune. Criza şi dificultăţile de natură economică, pe care le-a parcurs România în ultimii ani, au determinat o bună parte a presei fie să-şi reducă semnificativ tirajele, fie să renunţe la print-uri şi să-şi transfere formatul exclusiv în on-line. În continuare însă, presa dispune de o putere de acoperire geografică deloc neglijabilă.

Avantajele presei scrise privesc modul de prezentare a informaţiilor. Chiar dacă putem vorbi de o presiune legată de anumite constrângeri publicitare specifice, care determină o tendinţă de reducere a ponderii informaţiilor din ziare, categoric posibilităţile de expunere şi dezvoltare a problemelor sunt mai avantajoase decât în audiovizual. Totodată, spre deosebire de audiovizual, cititorul poate parcurge (şi chiar revedea) informaţiile în ritmul său propriu, argumente care favorizează identificarea şi memorarea mesajului. În acelaşi timp, trebuie avut în vedere că presa scrisă oferă posibilitatea de a combina textul şi imaginea în condiţii grafice care oferă un spaţiu generos de desfăşurare creativităţii.

În abordarea relaţiilor de comunicare cu presa scrisă, se cuvine a se ţine cont de stabilirea ţintelor de comunicare pe baza profilului cititorilor. Aceasta presupune evidenţierea profilului presei, a stilului redacţional, a orientării politice a ziarului, prin raportare la adresabilitate şi segmentarea publicului. În plus, stabilirea ţintelor se face în funcţie de rubricile abordate: studiile arată că cititorul are obiceiul de a citi numai anumite pagini şi rubrici, iar gradul de concentrare este variabil, chiar dacă parcurge ziarul în întregime[6]. Candidatul are astfel posibilitatea să transmită mesaje adaptate domeniilor de interes ale publicului: pentru cititorii interesaţi de rubrica economică poate insera un mesaj referitor la programul său economic, iar pentru cei interesaţi de divertisment poate aminti de susţinerea dată instituţiilor de cultură sau de participarea sa la un eveniment cultural.

[5] G. Thoveron, „La communication politique d'aujourd'hui", De Boeck Universite, Bruxelles, 1990, pp. 165-166
[6] C. Coman, „Relațiile publice și mass-media", Polirom, Iași, 2000, p. 31

Candidatul trebuie să ţină cont de faptul că imaginea sa poate fi valorificată prin prestigiul şi credibilitatea suportului media (mai ales în cazul presei de specialitate) sau existenţa jurnalismului de opinie. Pe de altă parte, presa scrisă permite o bună apărare împotriva atacurilor concurenţilor. În situaţia în care un ziar publică articole împotriva candidatului, acesta poate achiziţiona spaţiu publicitar pentru a-şi construi apărarea chiar în media în care a fost atacat sau poate solicita cuvenitul drept la replică sau la rectificare, obligatoriu pentru orice publicaţie sau redacţie care se respectă.

Limitele presei scrise privesc evoluţia raporturilor sale actuale cu media audiovizuale. Presa scrisă a devenit aproape un ecou în preluarea şi analiza informaţiilor audiovizuale şi are mai degrabă ca efect prelungirea, relansarea dezbaterii, decât generarea acesteia.

Prin analiza caracteristicilor presei – constată Laura Marcu -, se pot observa şi deosebirile între presa de partid şi cea nepartizană. Deşi este mai puţin răspândită, presa de partid rămâne un mijloc de informare, acţiunea acesteia fiind mai degrabă periodică: ea devine foarte activă în timpul campaniilor electorale şi este aproape inexistentă în afara acestor perioade.

Atunci când se difuzează contra cost, presa de partid are un tiraj redus dar şi avantajul unui public bine precizat, ceea ce permite recurgerea la un discurs foarte particularizat. În schimb, presa gratuită acoperă un public mai larg, care poate fi ales în funcţie de temele abordate. Gratuitatea diminuează însă calitatea percepută a presei. Mai mult, atunci când publicul este larg, mesajul candidatului nu va atinge toţi alegătorii, mulţi dintre aceştia nefiind interesaţi de politică şi alegeri sau preferând alte subiecte din ziar.

Presa nepartizană are avantajul credibilităţii, cu atât mai mult atunci când orientarea sa politică nu este perceptibilă, şi este preferată întrucât conţine o diversitate mai mare a subiectelor şi o abordare mai variată a temelor politice[7].

La începutul secolului al XX-lea, radioul a reprezentat un mijloc privilegiat de comunicare, fiind primul capabil să atingă în mod direct o audienţă numeroasă şi dispersată[8]. Mai întâi, recunoscut pentru rolul său în propaganda totalitară, el s-a dovedit la fel de eficient şi în ţările democratice. Unul dintre oamenii politici care a sesizat oportun şi eficient atuurile radioului, utilizându-l atât pentru a ajunge la Casa Albă, cât şi în cursul mandatului său prezidenţial a fost Franklin Roosevelt. Discuţiile iniţiate la radio, încă din primul său mandat de guvernator, mai apoi fiind continuate când a devenit preşedinte, derulate pe un ton liber, simplu, călduros, l-au ajutat să-şi contureze personalitatea şi carisma, devenind principala sa armă politică. La acea vreme, radioul reprezenta una dintre principalele surse de informare publică, bucurându-se de o vastă audienţă.

Chiar dacă, prin raportare la prezent, televiziunea tinde să monopolizeze dezbaterile politice, radioul rămâne un important mijloc de comunicare beneficiind de numeroase avantaje. Ne referim la mărimea audienţei şi, în acelaşi timp, posibilitatea de segmentare a acesteia, radiourile având formate mai specializate decât televiziunea. Pe de altă parte, un atu al radioului îl reprezintă interactivitatea iar capacitatea de a asigura participarea publicului este mai mare decât în cazul televiziunii. Vorbim, de asemenea, de varietatea condiţiilor de recepţie (acasă, în maşină, în oraş) şi de ascultare (concomitent cu realizarea altor activităţi).

[7] Laura Marcu, „Mass-media și comunicarea electorală”, Bibliotheca, Târgoviște, 2010, p. 62
[8] F. Balle, „Les medias”, PUF, Paris, 2004, p. 25

Totodată, spre deosebire de televiziune care pune accent pe imagine în prezentarea candidatului, radioul favorizează dezvoltarea problemelor de fond într-un mod mult mai animat şi rapid decât cel asigurat de presa scrisă. Nu în ultimul rând, evidenţiem promovarea dimensiunii locale: numeroase posturi locale se află în legătură cu un post central realizându-se astfel un schimb de informaţii cu privire la probleme locale şi naţionale (posturile locale transmit informaţii naţionale, dar asigură şi difuzarea informaţiilor locale importante, la nivel naţional, prin intermediul postului central). Există astfel, numeroase atuuri de care beneficiază radioul în competiţia sa cu celelalte mijloace de comunicare publică.

În ciuda prezenţei crescânde a televiziunii în comunicarea politică, radioul a reuşit să-şi adapteze şi să-şi diversifice oferta, exploatându-şi atuurile: dezbateri între oameni politici sau Între oameni politici şi candidaţi, mese rotunde cu jurnalişti specializaţi, emisiuni de divertisment politic, intervale orare complementare celor de la televiziune şi categorii ţintă mult mai precise[9].

Dezvoltarea tehnică accelerată, multiplicarea rapidă a aparatelor de recepţie TV şi marile posibilităţi de exploatare oferite au determinat televiziunea să devină principalul mijloc de comunicare. Astăzi, televiziunea oferă cea mai mare acoperite a publicului şi reprezintă, pentru majoritatea persoanelor, mijlocul prioritar, dacă nu exclusiv, de informare. Omniprezentă în comunicarea politică actuală, televiziunea impune însă politicienilor şi o serie de constrângeri care privesc în primul rând condiţiile de acces.

Exceptând perioadele de campanie electorală, accesul gratuit la televiziune este limitat de volumul informaţiilor şi este condiţionat, de fiecare dată, de gradul de interes pe care îl are informaţia. Potrivit legislaţiei dar şi cutumelor, în cursul campaniei electorale, accesul gratuit se face potrivit unei grile concepută pe baza rezultatelor scrutinelor precedente (partide parlamentare şi procentul de voturi obţinute), reproducând practic raporturile de putere dintre partide. Din păcate, acest sistem defavorizează micile formaţiuni politice. Pe de altă parte, atunci când televiziunea permite candidaţilor accesul contra cost, sunt avantajaţi cei care beneficiază de fonduri importante, întrucât preţurile aferente producerii şi difuzării intervenţiilor TV sunt foarte ridicate.

Televiziunea obligă candidatul, mai mult decât oricare alt media, să-şi adapteze discursul şi să pună accent pe dimensiunea emoţională şi afectivă. Aspectul fizic şi comunicarea non verbală a candidatului devin foarte importante, datorită rolului principal al imaginii în raport cu componenta verbală, şi a proximităţii asociate candidatului.

Televiziunea se adresează unui public eterogen, diferit prin raportare la celelalte media, totodată se adresează unui public mobil, mai puţin stabil prin raportare la specificul şi diversitatea emisiunilor promovate.

În campaniile electorale, un rol important revine mass-media locale. Atuul care recomandă folosirea acestora în comunicarea oamenilor politici constă în proximitatea informaţiilor difuzate. Consumul de media locale, deşi variază de la o regiune la alta, are o pondere semnificativă în rândul populaţiei locale. Practic, dorinţa de informaţii de proximitate garantează, a priori, interesul publicului local pentru aceste media şi asigură omului politic local şansa unei bune vizibilităţi a acţiunilor sale, prin intermediul unor formate media variate

[9] R. Rieffel, „Emissions politiques a la radio”, în „Dictionnaire critique de la communication”, voI. II, PUF, Paris. 1993, pp. 1015-1016.

(dezbateri, interviuri, ştiri, reportaje, anchete etc.). Chiar dacă media locale permit o audienţă largă la nivelul regiunii, mai ales atunci din numărul lor este limitat, publicul rămâne însă eterogen, ceea ce limitează posibilităţile de segmentare şi de adaptare a discursului. Spre exemplu, prezentarea programului electoral pentru o localitate nu are nicio semnificaţie pentru cititorii sau ascultătorii din celelalte localităţi ale regiunii.

Pe de altă parte, media locale au o audienţă mai scăzută în rândul publicului tânăr, o orientare ideologică mai pronunţată care determină reticenţa publicului sau le reduce credibilitatea şi condiţii de realizare mai puţin moderne, mai puţin atractive comparativ cu media care au adresabilitate naţională.

Cu toate că posibilităţile de comunicare prin mass-media sunt variate, reglementările electorale sunt foarte restrictive în anumite ţări sau pentru anumite tipuri de campanii, astfel încât unele dintre produsele media nu sunt autorizate pe parcursul perioadei oficiale de campanie.

Cei care se ocupă de campaniile electorale se cuvine să ţină cont de faptul că organizaţiile de informare, precum canalele de televiziune, staţiile de radio, publicaţiile cotidiene şi săptămânale trebuie să contracareze obstacolele ridicate de reglementările campaniei electorale sau de deontologie (egalitatea timpului de antenă, onestitatea informaţiei, publicarea sondajelor etc.), constrângerile datorate concurenţei de pe piaţa informaţiei şi a comunicării, presiunile venite din partea organizaţiilor şi a puterilor politice, dar trebuie – apreciază Jacques Gerstle – să satisfacă şi aşteptările publicului. Organele de informare adoptă, cu alte cuvinte, anumite linii de conduită în spaţiul acordat campaniei, în ansamblul tratamentului informaţiei şi a modalităţilor de acoperire.[10]

Practica demonstrează însă că, de fapt, campaniile electorale încep adesea înainte de perioada oficială şi folosesc produse media variate. O regulă nescrisă sugerează că o nouă campanie electorală începe, de fapt, chiar din prima zi de după încheierea scrutinului electoral. Este şi argumentul pentru care emisiunile audiovizuale, de exemplu, desfăşurate în afara campaniei, deşi nu generează atitudini imediate din partea alegătorilor, pot asigura notorietatea oamenilor politici şi contribuie la construirea imaginii acestora. Experţii în comunicare cunosc foarte bine aceste realităţi demonstrate de practică şi le utilizează profesional în mod pragmatic.

Evident, posibilităţile de valorificare a mass-media sunt foarte diferite, dar trebuie selectate eficient, în funcţie de situaţie, context, de momentul în care se realizează comunicarea şi, mai ales, trebuie avute în vedere reglementările legislative referitoare la campania electorală.

Adevărul este că majoritatea cunoştinţelor pe care alegătorii le au despre un anumit subiect vin din mass-media – susţine Sorin Tudor. Iar tiparul rezultat pe baza acestor cunoştinţe este folosit pentru a măsura credibilitatea informaţiilor primite de la politicieni. Şi ca urmare, intenţia de vot este influenţată decisiv de cunoştinţele pe care alegătorii le acumulează înainte de începerea campaniei electorale.[11]

Apariţia internetului evident a revoluţionat comunicarea publică. Noile media apărute ca urmare a dezvoltării Internetului, a conexiunilor de mare capacitate şi a noilor tehnologii

[10] Jacques Gerstle, „Comunicarea politică”, Institutul european, Iaşi, 2002, p. 78
[11] Sorin Tudor, „Politica 2.0.08. Politica marketingului politic”, Tritonic, Bucureşti, 2007, p. 108

ale informaţiei au influenţat semnificativ comunicarea publică. Acum, posibilităţile de exploatare de care dispun oamenii politici sunt numeroase. Avantajele acestui nou tip de comunicare rezidă în viteza de transmitere a mesajelor, acestea nu mai sunt unidirecţionate către un public prezumptiv şi nici filtrate de o media aservită intereselor financiare. Nici un sistem nu poate cenzura libera circulaţie a ideilor, a gândurilor şi a ştirilor.

Internetul este cea mai uimitoare dintre noile metod electronice care au schimbat comunicarea în masă în general şi furnizează instrumente inovatoare relaţiilor publice. Utilizatorii de internet trimit mesaje electronice în toată lumea. Ei „navighează" pe World Wide Web printre diversele surse de informaţii şi de divertisment pe care le oferă sistemul sincronizat al reţelelor computerului, virtual fără constrângeri de timp şi spaţiu.[12]

Prin crearea de site-uri permanente ale partidelor sau de site-uri temporare de campanie (prezentând acţiunile de campanie, spoturi, filme publicitare), crearea de site-uri tematice (pornind de la una sau mai multe probleme cheie abordate în programul candidatului, se asigură o mai bună filtrare şi ţintire a publicului iar mesajele sunt multiplicate prin chat-uri, forumuri, blog-uri pentru dezbateri, inclusiv discuţii cu candidaţii, scrisori electronice personalizate (e-mail uri), webcasting (difuzarea de imagini şi sunet via Internet), reviste online (newsletters) pentru membri sau cu ajutorul unei baze de date creată în prealabil, reuniuni electorale virtuale/ etc. Nu în ultimul rând, reacţiile pot fi măsurate.

Cine ştie să folosească noile instrumente, va fi un candidat de succes. Încă nu se poate intui unde va duce era tehnologiei digitale. Unii o compară cu apariţia motorului cu abur. E mult mai mult decât atât[13].

Internetului i se adaugă în campaniile electorale şi alte mijloace de comunicare: telefonia fixă şi mobilă (expedierea de sms-uri, apeluri sau mesaje înregistrate), faxul, DVD-uri, marketingul direct realizat la televiziune sau la radio (pentru strângerea de fonduri electorale şi colectarea de întrebări din partea cetăţenilor pentru a le răspunde ulterior). O bună organizare a comunicării va determina utilizarea coerentă şi într-o viziune unitară a tuturor acestor mijloace şi forme de comunicare care pot fi exploatate deopotrivă în cadrul comunicării interne (cu membrii şi militanţii partidului/candidatului), cât şi externe.

Noile media sunt utile în comunicarea politică publică şi prin raportare la posibilitatea interactivităţii. Majoritatea acestor mijloace de comunicare permit dialogul, comunicarea în timp real bidirecţională sau multidirecţională şi se realizează simultan (cazul chat-urilor, forumurilor, chestionarelor online, cutiilor pentru propuneri online, apelurilor telefonice). Publicul intervine asupra mesajului datorită posibilităţilor pe care le are de a selecta informaţiile, de a propune subiecte de dezbatere, de a schimba condiţiile sau momentul recepţiei.

Un alt avantaj al acestor media vizează posibilitatea de segmentare a publicului ţintă şi multiplicarea în condiţii facile a adresabilităţii. Prin segmentare publicul poate fi abordat în funcţie de temele de interes, stilul de viaţă etc. şi cu ajutorul unor baze de date care pot fi construite prin intermediul acestor media. Totodată, poate fi utilizată concomitent segmentării o comunicare personalizată, adaptată la cerinţele şi caracteristicile individuale.

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[12] Dennis L. Wilcox, Glen T. Cameron, Phillip H. Ault, Warren K. Agee, „Relații publice. Strategii și tactici", Curtea Veche Publishing, București, 2009, p. 264

[13] Marius Ghilezan, „Manual de campanie electorală –elemente de New Media -, ed. Brumar, Timișoara, 2011, p. 123

Personalizarea asigură o modalitate de adresare mai bună către persoanele mai puţin interesate de politică, conducând implicit la suscitarea interesului şi stimularea participării lor[14]. Important este că deşi combină caracteristicile comunicării de masă cu cele ale comunicării interpersonale, noile media depăşesc medierea jurnalistică.

Partidele şi candidaţii au astfel posibilitatea de a face să circule mesaje fără să se supună modificărilor de conţinut (interpretare) sau de formă (fragmentări, plasare aleatoare sau defavorabilă a mesajului în ansamblul ştirilor) impuse de către jurnalişti, Alegătorul, la rândul său, are posibilitatea de a transmite direct candidatului problemele şi întrebările pe care le are şi de a primi răspunsurile aşteptare, Subiectivitatea şi reinterpretarea mesajului, atribuite frecvent jurnaliştilor de către cele două părţi sunt astfel eliminare[15].

Nu în ultimul rând, noile media oferă şi alte avantaje care vizează costurile relativ scăzute în privinţa transferului documentelor voluminoase şi, în general, costuri de comunicare reduse, capacitatea de a asigura o formă de prezentare adecvată pentru toţi competitorii politici, chiar a celor marginalizaţi de mass-media clasice, uşurinţă în evaluarea rezultatelor comunicării şi în adaptarea mesajului, o mare posibilitate de reactivitate în raport cu schimbările survenite şi adaptabilitate.

O mare parte a literaturii de specialitate arată faptul că rata participării electorale se află într-o continuă descreştere la nivel internaţional. Astfel, cu toate că se bazează pe valori legate d participare – constată Ioana Iancu – democraţiile prezintă riscul de a se confrunta cu un nivel redus de reprezentare. În acest context, întrebarea care necesită a fi adresată este dacă noile forme de comunicare, în special internetul, au capacitatea de a creşte gradul de implicare al cetăţenilor în sfera publică şi politică în general şi de a creşte participarea electorală în particular.[16]

În viziunea Cameliei Beciu, comunicarea politică nu poate fi redusă la producerea şi circulaţia mesajului politic, la marketing politic sau comunicare electorală (mass-media a contribuit la o anumită „etichetare" a comunicării politice, asimilată adesea cu strategiile discursive ale clasei politice şi ale echipelor de consilieri care proiectează imaginea politicianului). Desigur, „discursul" şi „strategia de campanie" politică (fie ea o campanie electorală sau „campanie permanentă", între alegeri) sunt dimensiuni esenţiale ale comunicării politice. Însă pentru analiza modului în care se desfăşoară comunicarea politică într-o societate, trebuie luată în considerare, pe lângă dimensiunea discursivă/strategică, şi dimensiunea instituţională sau sistemică a comunicării politice, respectiv: tipologia actorilor politici (instituţiile pe care le reprezintă); specificul sistemului de exercitare a puterii politice (sistemul legislativ, electoral, diverse reglementări juridico-normative care vizează instituţiile statului, organizaţiile politice, activitatea mass-media etc.); cultura publică (convenţiile şi practicile acumulate în timp privind formele de dezbatere publică şi mediatică, practici de sociabilitate politică, formele de protest şi participare la spaţiul public, ritualurile politice şi naţionale, simboluri şi valori etc.).[17]

[14] Dick Morris, Gilles Delafon, „Vote.com", ed. Plon, 2002, p. 111
[15] D. Morris, G. Delafon, op. cit., pp. 24-25
[16] Delia Cristina Balaban, Ioana Iancu, Radu Meza, „PR, publicitate şi new-media", Tritonic, Bucureşti, 2009, p. 66
[17] Camelia Beciu, „Comunicare şi discurs mediatic", comunicare .ro, Bucureşti, 2009, p. 125

Pentru a avea un impact maxim în comunicare, cei specializaţi în acest domeniu se cuvine să aibă în vedere complementaritatea mijloacelor clasice ele comunicare cu oportunităţile şi avantajele conferite de noile media. Din păcate, internetul este în continuare utilizat mai degrabă ca un suport tradiţional de comunicare. Astfel, nu sunt valorificate posibilităţile tehnice de multiplicare a mesajelor, spre exemplu în lipsa înregistrării site-urilor în cadrul motoarelor de căutare. Adeseori, constatăm că interactivitatea este limitată doar la expedierea de mesaje. În cadrul site-urilor cel mai adesea lipsesc secţiunile destinate unor grupuri de alegători şi sunt superficial abordate forumurile sau spaţiile destinate dialogurilor şi interactivităţii.

Comunicarea electronică trebuie să orienteze alegătorul către site-urile Internet, blog-uri, paginile specifice consacrate prin reţelele electronice de socializare, menite a incita să fie descoperite şi utilizate. Pe de altă parte, noile media trebuie să fie determinante în a promova teme şi a le impune spre a fi preluate în media clasice în cadrul unor ştiri, analize, dezbateri sau comentarii. Acestea pot genera, de fapt, o publicitate gratuită comunicatorului care, în acelaşi timp, îşi va vedea eforturile încununate de succes prin creşterea audienţei.

Într-un alt registru al abordării, constatăm că noile media, comparativ cu mass-media clasice, pot atinge segmente de public noi, tinerii, spre exemplu. În timp ce, în media clasice, raportându-ne la mesaj, acesta trebuie să se bazeze pe principiile conciziei, concentrării, accentuării ideilor principale şi repetiţiei, pe internet, în mod complementar, mesajul poate fi explicitat, nuanţat, poate detalia teme, programe, idei şi luări de poziţie, accentul fiind categoric pus pe problemele de fond şi conţinutul acestora. Totodată, dacă media clasice consacră o formulă de prezentare conservatoare, care rămâne neschimbată pentru foarte mult timp, internetul şi noile media sunt permanent inovative. Mai precis solicită imperativ permanente adaptări, schimbări, spirit creativ pentru a atrage atenţia, a capta audienţa şi a provoca în registrul interactiv. Spre pildă, dacă ne raportăm la spoturile publicitare, constatăm că televiziunea foloseşte aceleaşi produse de-a lungul întregii campanii. Noile media transmit o mai mare flexibilitate a mesajului, impun o înnoire permanentă atât a formei, cât şi a conţinutului. În mod curios, practica demonstrează că publicitatea negativă rămâne în continuare mai degrabă apanajul televiziunii, în noile media eficienţa acesteia se dovedeşte mai degrabă scăzută.

Chiar dacă pledăm pentru utilizarea complementară a media clasice cu noile media în campaniile electorale, este evident că, în ambele variante, este necesară o specializare a comunicatorilor sau se impune contractarea serviciilor unor specialişti în domeniu.

Denis McQuail şi Sven Windahl susţin că în ciuda formelor diverse de manifestare, o campanie de comunicare prezintă următoarele caracteristici: este iniţiată de o sursă colectivă, organizată; este orientată către un scop, ghidată de anumite obiective, care pot fi foarte clar precizate; poate urmări mai multe obiective, cum ar fi influenţarea atitudinilor, a opiniilor sau comportamentelor; are un caracter public, în sensul că este desfăşurată prin mass-media, iar scopurile, metodele şi efectele sale nu sunt ţinute în secret; foloseşte mai multe canale de comunicare şi lansează mai multe mesaje, mass-media fiind suplinită de contactele interpersonale; se adresează unor categorii de public bine delimitate sau publicului larg, în funcţie de obiective; reprezintă o formă de activitate instituţională prin urmare trebuie să fie

legitimă în ochii opiniei publice, să se conformeze normelor acceptate şi să nu fie foarte controversată.[18]

Dincolo de inspiraţie, creativitate, posibilităţi tehnice, mijloace şi strategii, comunicarea electorală prin mass-media este reglementată legislativ. Condiţiile privind accesul candidaţilor la mass-media sunt prestabilite legal, existând diferenţe de concepţie de la o ţară la alta. Aceste normative privesc condiţiile financiare de accesare a promovării prin media, formatele de apariţie care pot fi cumpărate (spoturi, anunţuri publicitare, afişe etc.), tipul emisiunilor destinate candidaţilor, calendarul apariţiilor, difuzarea sondajelor, amplasarea şi modul de etalare a afişelor ş.a.

Acestea includ implicit cadrul şi indicaţiile cu privire la dimensiunea acceptată a afişelor, durata spoturilor, utilizarea sau interzicerea anumitor simboluri, derularea emisiunilor, exigenţe legate de transparenţa acţiunilor, precizarea editorilor materialelor imprimate etc..

Aceste condiţii, de regulă restrictive, şi care impun constrângeri în comunicarea electorală, precum şi preocuparea pentru a evita pe cât posibil implicaţiile financiare, determină orientarea candidaţilor către formele clasice de comunicare - afişaj, reuniuni, mitinguri, băi de mulţime etc. - sau către noile media pentru care reglementările nu sunt la fel de stricte. Totodată, cei implicaţi în campaniile electorale, sunt preocupaţi să valorifice oportunităţile mass-media în afara perioadelor efectiv electorale. Astfel, numeroşi oameni politici sau viitori candidaţi, îşi anunţă intenţia de a candida şi încearcă şi-şi construiască şi să valorifice imaginea mediatică anticipat perioadei de începere campaniei.

În România, legislaţia privind modul de organizare a campaniilor electorale şi de derulare a alegerilor a suferit modificări frecvente. Reglementările privind utilizarea mass-media în perioadele electorale sunt cuprinse în legislaţia referitoare la finanţarea partidelor politice şi a campaniilor electorale. În acest context, prezentarea informaţiilor electorale, precum şi drepturile candidaţilor sunt subordonate principiilor de echilibru şi echitate cu privire la implicarea şi utilizarea mass-media ca vehicul electoral.

Pentru difuzarea informaţiilor electorale în audiovizual, au fost stabilite trei tipuri de emisiuni:

- informative, în cadrul cărora pot fi difuzate informaţii referitoare la sistemul electoral, tehnica de vot, activităţile de campanie ale candidaţilor;

- electorale, în cadrul cărora candidaţii îşi pot expune programele politice şi activităţile electorale;

- dezbatere, în cadrul cărora jurnalişti, analişti politici, candidaţi şi alţi invitaţi dezbat programele electorale şi temele de interes public.

Accesul la posturile private de radio şi televiziune este permis atât în cursul campaniei locale, cât şi cu ocazia alegerilor generale. Legislaţia impune restricţii cu privire la durata spoturilor - de maxim 30 de secunde – şi a condiţiilor de difuzare (numai în cadrul emisiunilor electorale sau de dezbatere), acestea putând să fie prezentate numai în calupuri distincte, marcate corespunzător.

[18] Denis McQuail, Sven Windahl, „Modele ale comunicării pentru studiul comunicării de masă”, comunicare.ro., București, 2001, pp. 155-156

În privinţa accesului contra cost al candidaţilor la posturile private, legislaţia specifică a stipulat obligaţia posturilor de a asigura competitorilor timpi de antenă proporţional cu cei practicaţi de posturile publice şi tarife egale pe emisiune şi pe unitatea de timp.

Potrivit legii, singurele emisiuni care nu pot fi sponsorizate sunt cele informative. În cadrul acestor emisiuni, pot fi difuzate ştiri electorale, inclusiv prin prezentarea unor producţii audiovizuale realizate de către candidaţi, cu condiţia indicării distincte a sursei informaţiilor.

Pentru prezentarea sondajelor de opinie cu conţinut electoral, legea prevede obligativitatea indicării numelui instituţiei care le-a realizat şi a celui care le-a comandat şi plătit, dimensiunea eşantionului, marja de eroare, perioada de realizare şi metodologia utilizată. Calendarul campaniei este limitat la 30 ele zile, iar timpul de antenă nu se acordă sâmbăta sau duminica. În plus, este interzisă difuzarea cu 48 de ore înainte de ziua votării a unor sondaje de opinie.

Pentru cheltuielile de campanie, legea stabileşte un plafon maxim pe candidat şi partid. Condiţii suplimentare privind transparenţa sunt stabilire prin lege în privinţa materialelor publicitare, mai precis obligaţia de a indica pe toate afişele şi materialele de propagandă numele formaţiunii politice care le-a comandat şi a firmei care le-a imprimat, precum şi obligaţia de a declara la Autoritatea Electorală Permanentă tirajele realizate.

Dincolo de constrângerile legislative, remarcăm rolul relaţiilor publice care pot depăşi barierele utilizării mass-media în campaniile electorale prin reuniuni, ceremonii, acţiuni sociale sau sportive, vizite, conferinţe specializate, putând fi stabilite în funcţie de obiectivele de comunicare ale candidatului sau ale formaţiunii politice, printr-un mesaj adaptat şi individualizat. Creativitatea şi flexibilitatea acţiunilor asigură candidatului o comunicare mult mai segmentată şi garantează menţinerea interesului mass-media. În acest sens, rolul specialiştilor în relaţii publice este determinant pentru relaţia şi calitatea informaţiilor extrapolate în spaţiul public.

Domină încă impresia potrivit căreia succesul comunicării în campaniile electorale se bazează pe folosirea masivă a mass-media. Realitatea demonstrează însă că o campanie care utilizează mijloace de comunicare diversificate, care îmbină complementar mijloacele clasice cu noile media şi apelează la mijloace suplimentare de informare publică, este mult mai eficientă decât o campanie bazată exclusiv pe mass-media.

Relaţiile publice, marketingul direct, noile media asigură o comunicare interactivă, se pliază pe o mai bună segmentare a publicului, a specificităţilor, contribuind la o sporită adaptare şi individualizare a mesajului. Totodată, complementaritatea oferă soluţii atunci când reglementările electorale sunt foarte restrictive.

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STRATEGIES OF MANIPULATION THROUGH NOWADAYS PUBLIC DISCOURSE

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Abstract: Manipulation through public discourse aims to determine a pseudo understanding, obtained both by means of misleading and by appealing to emotional levels, in such a way that the real intentions of the speaker are not distinguishable to the receiver. This is why the discourse has to adjust its strategies to the audience, as there are not any general schemes able to convince anytime and anywhere. Starting from Philippe Breton's outlook on manipulation (Breton 2006), I will make an analysis concerning emotional manipulation and cognitive manipulation, through nowadays public discourse. These types of manipulation are based on the use of reframing, which means to manipulate the communication context.
My approach will take into consideration some models of analysis postulated within the fields of cognitive pragmatics and communication, with an application on advertising discourse.

Keywords: cognitive manipulation, emotional manipulation, public discourse, reframing.

I. Etape ale manipulării în procesul de comunicare

Discursul public reprezintă calea prin care se manifestă cu predilecţie manipularea în zilele noastre, ca urmare a impactului pe care îl are acesta asupra maselor de receptori. Din sfera discursului public, cea mai influentă formă de comunicare este cea mediatică, ce înscrie două subtipuri de discurs, şi anume discursul publicitar şi discursul jurnalistic. Lucrarea de faţă va lua în discuţie câteva tipuri de strategii de manipulare prin discursul publicitar[1], evidenţiind totodată efectele acesteia asupra receptorilor.

Dacă în perioada de început a publicităţii *finalitatea informativă* era dominantă, astăzi intenţia informativă este înlocuită de intenţii caracteristice *finalităţii pragmatice*, şi anume persuasiunea şi manipularea[2]. Procesul de trecere de la nivelul finalităţii semantice la cel al finalităţii pragmatice urmează traiectoria LEARN – LIKE – DO, care presupune mai întâi o etapă cognitivă (de cunoaştere - LEARN), apoi una de sensibilizare (LIKE), şi în cele din urmă etapa de acţiune (DO). Acest proces este explicat de J.-M. Adam şi M. Bonhomme în termenii impuşi de teoria actelor de vorbire. Analizând argumentarea publicitară în relaţie cu intenţia comunicativ – persuasivă a discursului publicitar, autorii amintiţi vorbesc despre trei etape: (1) „Punerea în evidenţă în cadrul stadiului interlocuţionar (A) a procesului recomandării în detrimentul procesului informativ"; (2) „Mascarea în cadrul stadiului practic (B) a procesului cumpărării produsului"; şi (3) „Anticiparea consumării practice (B) încă din stadiul interlocuţionar (A)" (Bonhomme/Adam 2005: 305 - 306). Următorul exemplu relevă prezenţa acestor trei etape: **VOCE** (*comentator*): Eşti la primele semne ale răcelii? Ia Aspirin Plus C. Combate febra, iar vitamina C întăreşte sistemul imunitar. Aspirin Plus C se ia de răceală. Nu ai apucat să iei Aspirin Plus C? Descoperă Aspirin Complex. Tratează

[1] Exemplele de reclame utilizate în această analiză fac parte din corpusul tezei de doctorat al autoarei, cules şi transcris în perioada octombrie 2011- aprilie 2013, din publicitatea difuzată la radio, televiziune şi cea difuzată prin intermediul Internetului.

[2] Ideea referitoare la deplasarea dinspre informare spre persuadarea receptorului în publicitate este evidenţiată şi de A. D. Rachieru: „Dincolo de valoarea de *informare*, totul se judecă în funcţie de eficienţă (în acest caz, *persuadare*); pe suportul stabilităţii financiare, în condiţiile opulenţei, publicitatea «trezeşte» nevoi şi impune alte standarde, fluturând morganatic stindardul bunăstării" (Rachieru 2008: 106).

durerile de gât, frisoanele şi eliberează căile nazale. Aspirin Complex tratează rapid simptomele complexe ale răcelii. Acesta este un medicament. Citiţi cu atenţie prospectul.

Imaginea 1

(Televiziunea Antena 1)

Etapa de recomandare a produsului se remarcă încă de la începutul acestui spot publicitar, în care vocea comentatorului anunţă câteva dintre beneficiile medicamentului: „Eşti la primele semne ale răcelii? Ia Aspirin Plus C. Combate febra iar vitamina C întăreşte sistemul imunitar. Aspirin Plus C se ia de răceală.” Etapa de mascare a procesului cumpărării este constituită, la nivel discursiv, de o întrebare: „Nu ai apucat să iei Aspirin Plus C?”, la care tot emiţătorul răspunde printr-o altă recomandare: „Descoperă Aspirin Complex. Tratează durerile de gât, frisoanele şi eliberează căile nazale. Aspirin Complex tratează rapid simptomele complexe ale răcelii.” Cea de-a treia etapă de anticipare a consumării practice este reliefată de avertismentul din finalul spotului publicitar: „Acesta este un medicament. Citiţi cu atenţie prospectul.”

Există şi exemple în care cea de-a doua etapă, referitoare la cumpărarea produsului, nu mai este mascată, întrucât spotul publicitar scoate în evidenţă o ofertă promoţională de care poate beneficia clientul la cumpărarea produsului:

A (*personaj în rolul regelui, anunţând de la balcon*): Veţi asculta un singur cântec! Veţi conduce un singur model de maşină pentru tot restul vieţii!

B (*personaj din mulţime*): De ce?

VOCE (*comentator*): Nu te mulţumi cu puţin când poţi avea totul. Noul Auris, alegerea extraordinară cu preţ special şi cinci ani garanţie de la Toyota.

Imaginea 2

(Televiziunea Pro TV)

J.-M. Adam şi M. Bonhomme evidenţiază etapele strategiei discursive care au ca scop faptul de a-l determina pe receptor să acţioneze.[3] Astfel, intenţia perlocuţionară a creatorilor de discurs publicitar surprinde, într-o primă etapă, faptul de A-L FACE SĂ CREADĂ CEVA pe destinatar, iar actul ilocuţionar director urmăreşte o intenţie perlocuţionară de tipul A-L DETERMINA SĂ FACĂ CEVA. Într-o a doua etapă, trecerea de la A CREDE la A FACE este asigurată prin faptul că prin enunţare, obiectul este înzestrat cu o anumită VALOARE (*cf.* Bonhomme/Adam 2005: 48 - 49), care va declanşa dorinţa receptorului de a-l obţine. Modalitatea de declanşare a acestei dorinţe se bazează în exemplul de mai sus pe o diversiune: receptorului (în acest caz un personaj din mulţime care asistă la discursului regelui), i se aduce la cunoştinţă faptul că va fi condamnat să conducă o singură maşină pentru tot restul vieţii, fapt care stârneşte revolta receptorului. Folosindu-se de această stare creată la receptor, producătorul de discurs publicitar aduce în prin plan soluţia care poate să-l mulţumească acum pe clientul conştient de dorinţa sa de a ieşi din rutină. Această dorinţă este însoţită de tendinţa de identificare a consumatorului cu valoarea simbolică a obiectului promovat. Simbolul captă sens ca urmare a dualităţii lui conferite de articularea semnificantului şi a semnificatului. Obiectul simbolic face, astfel, legătura între consumatorul vizat şi categoria celorlalţi consumatori care deţin deja produsul, iar valoarea obiectului simbolic este transferată la cumpărător, care pare că-şi defineşte statutul în funcţie de obiectele pe care le deţine şi de calitatea lor.

2. Strategii de manipulare prin publicitate

După cum se observă din exemplele de mai sus, discursul publicitar face uz de o serie de strategii prin care i se captează atenţia receptorului şi prin care are loc sensibilizarea acestuia. Potrivit lui P. Breton, manipularea are la bază două tipuri de strategii: *manipularea afectelor* şi *manipularea cognitivă*. Primul tip de manipulare se construieşte cu ajutorul „apelului la sentimente" (situaţie în care acţionează seducţia) şi cu ajutorul „efectului de fuziune" (care presupune anularea oricăror diferenţe între emiţător şi receptor) (*cf.* Breton 2006: 67 - 81). În ceea ce priveşte *manipularea cognitivă*, strategia de bază vizează utilizarea *cadrajului manipulativ* (*idem*, p. 83 – 104)[4]. Acesta se referă la o redefinire a situaţiei şi o manipulare a reprezentărilor contextuale, pe baza cărora se schimbă sensul conduitelor. Fără îndoială că discursul publicitar face uz mai ales de tehnicile *recadrajului* atunci când selectează şi plasează în contexte specifice subiectele pe care le abordează, astfel încât să îşi poată construi o argumentare care să faciliteze înţelegerea mesajului strict în direcţia pe care şi-o propune producătorul de discurs publicitar.

[3] Aceleaşi etape sunt precizate şi de Perelman şi Tyteca, cu referire la etapele ordinii persuasive: „Trei puncte de vedere cel puţin pot fi adoptate în alegerea ordinii persuasive: cel al situației argumentative, adică al influenței pe care o vor avea etapele anterioare ale discuției asupra posibilităților argumentative ale unui orator; cel al condiționării auditoriului, adică al modificărilor de atitudine generate de discurs; în fine, cel al reacțiilor pe care le suscită, în auditoriu, perceperea unei ordini din discurs"(Perelman/Tyteca 2012: 590 – 591).

[4] Teoria referitoare la *cadraj* şi *recadraj* a fost enunţată în câmpul cercetărilor interacţioniste asupra comunicării încă din anii '70 de către Şcoala de la Palo Alto, care postulează complexitatea relațiilor dintre un fapt de limbaj sau de natură psihică și cadrul în care acesta se produce, întrucât orice proces are loc în interacțiunea dintre fapte. Totodată, comunicarea însumează o varietate de forme comportamentale precum vorbirea, gestul, mimica, privirea etc., care formează un tot.

Manipularea publicitară este motivată de interesul producătorilor de publicitate ca mesajul să placă pentru a vinde. Considerând că manipularea reprezintă „o încălcare a normei" (Lo Cascio 2002: 96)[5], prin care judecata receptorului este adesea anihilată pentru ca acesta să accepte „un conţinut cu care altfel n-ar fi fost de acord" (Breton 2006: 66), suntem de părere că cele mai frecvente strategii de manipulare prin publicitate sunt: *apelul la afectivitatea receptorului, utilizarea discursului aproximativ, exploatarea mesajului subliminal*.

2.1. Apelul la afectivitatea receptorului

Mobilizarea afectelor constituie principala modalitate de anihilare a raţionalităţii, prin care se urmăreşte ca receptorul să accepte, fără drept de apel, mesajul. Resortul care stă la baza acestei strategii este *identificarea*, prin crearea unei legături de natură afectivă între receptor şi valorile asociate produsului sau serviciului în cauză. Mecanismul principal al acestei strategii constă în a-i da receptorului iluzia că el însuşi este transpus în mesaj şi că sentimentele lui primează întotdeauna. Nenumărate sunt exemplele în care textul publicitar transmite explicit mesajul că fericirea, siguranţa sau împlinirea clientului sunt principalele preocupări ale producătorilor de bunuri şi servicii. Totodată, apelul la sentimente se realizează şi prin strategia care vizează principiul reciprocităţii, ca în exemplul următor:

VOCE (*feminină, uşor răguşită*): Mă simt minunat când am părul proaspăt vopsit. Dar în timp++ culoarea se estompează. Noul balsam Tratament Dove cu tehnologia color revitalizer are o formulă unică cu dublă acţiune: hrăneşte părul şi protejează. Dove, din dragoste pentru părul tău!

(Televiziunea Antena 1)

În acest caz, sloganul textului pune accent pe afectivitatea pe care o implică actul de creare a produsului, prin „declaraţia de dragoste" formulată explicit, care are ca efect sensibilizarea receptorului.

Manipularea afectelor îşi dovedeşte cel mai bine eficienţa în situaţiile în care sunt implicate sentimentele oamenilor faţă de cei neajutoraţi sau ale părinţilor faţă de copii. Următorul exemplu pune cu măiestrie în scenă un dialog, având ca temă iubirea pentru copii:

(*scena este interpretată de personaje de pluş*)

A: (*un iepuraş adunând jucării de prin casă*): Şefu' unde-l pun pe ăsta nou?

B: (*un urs în rolul bunicului*): În sertarul de jos. Ăăăă… părinţii ăştia, nu se mai opresc din luat jucării. Parcă asta ar fi important pentru copii.

C: (*un robot de jucărie*): Corect! Mai bine ar face un plan financiar pentru copii. Asta-i cu adevărat important!

B: Important, dar nu esenţial! Iubirea părinţilor e esenţială.

A: Ce înseamnă esenţial?

[5] Pornind de la ideea că manipularea presupune încălcarea maximei de calitate, V. Lo Cascio consideră că trebuie să se facă distincţie între o *manipulare internă a argumentaţiei* („adică lăsând să se creadă că enunţurile folosite sunt argumente adecvate pentru a susţine sau respinge o teză") şi o *manipulare a datelor exterioare* („obţinută formulând afirmaţii şi aducând argumente, care ulterior rezultă că de fapt sunt false") (Lo Cascio 2002: 96). Totodată, Lo Cascio discută manipularea din perspectiva omisiunii la nivel pragmatic (cu referire la onestitatea cu care sunt prezentate argumentele şi opiniile) şi la nivel logic (atunci când sunt trecute sub tăcere anumite pasaje), analizând manipularea din perspectiva unei gramaticii a argumentării.

B: Adică fără iubire nu se poate.
C : Dar nu se poate şi cu iubire şi cu plan financiar?
A: Şi cu jucării?
(*un grup de jucării cântă sloganul*): Planuri financiare pentru copii de la ING!
B: Şi iubire de la voi.

(Televiziunea Antena 3)

Observăm că acest exemplu vizează, mai întâi, utilizarea unui cadraj de sensibilizare prin propunerea unui dialog între personaje de jucărie care problematizează asupra iubirii, pentru a ajunge, în final, la ideea de siguranţă financiară. Construcţia dialogului, făcută pe baza ataşării progresive a raţionamentelor şi a „amalgamului afectiv" (Breton 2006: 74), are rolul de a amplifica importanţa valorii pragmatice a textului în raport cu dimensiunea lui informativă.

2.2. Utilizarea discursului aproximativ

Strategia utilizării discursului aproximativ reprezintă o formă de manipulare cognitivă care se manifestă atât la nivelul verbalului, cât şi al nonverbalului, prin *dezinformare*, *minciună* şi *cadraj înşelător*.

Sursa cea mai răspândită de dezinformare o reprezintă astăzi mass-media, ce deţine libertatea de a manipula informaţia în funcţie de interesul autorităţii pe care o reprezintă. Internetul, televiziunea, presa, constituie suportul ideal pentru manipularea prin dezinformare. Publicitatea, omniprezentă astăzi pe toate canalele, face apel la strategia discursului aproximativ, în cadrul căruia dezinformarea, minciuna şi cadrajul înşelător sunt întrebuinţate cu predilecţie. Următorul exemplu reprezintă o dovadă în acest sens:

(***A*** *şi* ***B*** *sunt două surori gemene îmbrăcate şi coafate diferit*)

A: Iar Activia?
B: Să ştii că mai există şi alte iaurturi.
A: Da, dar doar Activia m-a ajutat să scap de balonare.
B: Adică nu e ca oricare altul?
A: De ce? Doar pentru că par la fel nu înseamnă că sunt la fel!
VOCE1 (*comentator*): Numai Activia conţine fermentul bifidus actiregularis. Acesta trece în cantitate suficientă de bariera acidă a stomacului ajutând la reglarea tranzitului intestinal lent.
B: O să-l încerc şi eu.
A: Aşa să faci.
VOCE2 (*feminină*): Şi dacă după paisprezece zile nu eşti mulţumită, Danone îţi dă banii înapoi.
VOCE1 (*comentator*): Deşi arată la fel, Activia e altfel!

Imaginea 3
(Televiziunea Pro TV)

Primul element care se remarcă în cazul acestui exemplu este strategia întrebuinţării cadrajului înşelător datorită încercării de a se crea un paralelism semantic între imaginea surorilor gemene, îmbrăcate şi coafate diferit, şi produsul care, aparent, este asemănător cu multe alte produse din aceeaşi gamă. Argumentul central al discuţiei dintre cele două protagoniste ale spotului se bazează pe o formă de discurs aproximativ, construit prin omisiune: „Numai Activia conţine fermentul bifidus actiregularis. Acesta trece în cantitate suficientă de bariera acidă a stomacului ajutând la reglarea tranzitului intestinal lent." Omisiunea constă, în acest caz, în faptul că autoritatea producătoare a spotului nu menţionează că şi alte iaurturi conţin bifidus actiregularis. De fapt, întreaga campanie Activia a pornit de la un studiu care demonstra că populaţia Bulgariei deţine o rată a longevităţii mai mare, în comparaţie cu populaţia altor ţări din Europa, datorită consumului semnificativ de iaurt. Producătorul din spatele campaniei publicitare, însă, foloseşte, prin recadraj manipulativ, această informaţie cunoscută publicului, care va asocia numai numele acestui produs cu fermentul în cauză. Finalul, constituit de sloganul „Deşi arată la fel, Activia e altfel", este o mostră clară de dezinformare a publicului, care este asigurat că acest produs este unic, iar beneficiile lui sunt garantate.

2.3. Exploatarea mesajului subliminal

Manipularea prin utilizarea mesajului subliminal datează încă din anii '50, când un analist de piaţă pe nume James Vicary a introdus mesajele **„Mănâncă popcorn" şi „Bea Coca Cola"** în timpul difuzării unui film. Statisticile au arătat ca această strategie a adus o creştere de 18,1% companiei Coca Cola şi a sporit vânzările de popcorn cu 57,8%. Astăzi, legislaţia interzice folosirea mesajului subliminal în publicitate pentru promovarea produselor, dar o acceptă în cazul campaniilor pentru tratarea dependenţei de alcool, a dependenţei de droguri, sau cu scopul de a reduce rata accidentelor cauzate de şofatul periculos. Totuşi, după cum observă, Ch. U. Larson, publicitatea nu a renunţat la „persuasiunea subliminală" mai ales în ceea ce priveşte apelul la stimulii sexuali, care „variază de la cei mai evidenţi şi vulgari, aproape *promiţând* succesul sexual utilizatorilor de produs, până la reclamele mai puţin ostentative, accentuat simbolice, părând doar a *sugera* în loc să garanteze izbânda sexuală. În plus, s-ar putea să existe reclame subliminale ce lasă, la

suprafaţă, numai impresia sugestiei succesului sexual, dar, în subconştient, sau la nivel subliminal, îl promit" (Larson 2003: 458). Iată, un exemplu în care imaginea întoarsă a sticlei evidenţiază conotaţii erotice.

Imaginea 4

Tot de manipulare prin mesaj subliminal sunt acuzaţi producătorii unui spot publicitar românesc pentru un anumit sortiment de apă minerală. Textul spotului publicitar este următorul:

VOCE (*comentator*): Există puritate absolută? Apa, prin natura ei, pare perfectă, perfect transparentă, incoloră. Dar este oare atât de pură precum pare? O apă cunoscută din Alpi, nitraţi, trei virgulă nouăzeci şi opt miligrame pe litru; o apă cunoscută din Norvegia, zero virgulă şaizeci şi patru; cele mai vândute ape din România, între unu virgulă douăzeci şi unu şi patru virgulă patruzeci şi doi miligrame pe litru. Puritatea absolută nu se vede, dar nu înseamnă că nu există. AQUA CARPATICA, sigura apă minerală din lume fără nitraţi. AQUA CARPATICA, cea mai pură apă minerală din lume.

Imaginea 5
(Televiziunea Antena 3)

În acest caz putem vorbi de manipulare prin mesaj subliminal, atât la nivel verbal, prin intoxicarea publicului cu informaţii oferite cu insistenţă, referitoare nivelul nitraţilor din diferite ape minerale, cât şi la nivel vizual, prin jocul imaginilor, în alb şi negru, care sugerează, prin emfază, puritatea apei minerale promovate. Manipularea de acest tip exploatează, în fond, lipsa de informare a publicului, bazându-se totodată, pe arta de a convinge şi pe impresia libertăţii de acţiune a individului.

3. Efecte ale manipulării publicitare

Forma cea mai răspândită de control a devenit, în zilele noastre, discursul public, prin care emiţătorul poate seduce, persuada, îndoctrina sau manipula receptorul. Raportată la o accepţie simbolică a termenului de *putere*[6], manipularea înseamnă capacitate de control asupra unei categorii sociale sau a unei întregi societăţi, manifestată ca dominaţie şi obţinută cu ajutorul celor mai variate instrumente. În lucrarea intitulată sugestiv *Discourse and Power,* Teun van Dijk face o observaţie comparativă cu referire la ceea ce a însemnat *puterea* în trecut şi ce înseamnă aceasta pentru societatea contemporană: „În timp ce, în accepţie clasică, puterea era definită drept control asupra modalităţilor materiale de producţie, astăzi puterea a fost înlocuită de controlul asupra minţii maselor, iar un astfel de control presupune control asupra discursului public în toate dimensiunile lui semiotice" (trad. n., *cf.* Dijk 2008: 14). Dată fiind această influenţă asupra mentalului uman, analistul de origine olandeză optează, în lucrarea amintită, pentru o abordare de tip cognitivist a puterii manifestate prin discurs. Manipularea prin publicitate se soldează cu o serie de efecte asupra publicului-ţintă spre care este îndreptat, mai ales în situaţia în care acesta din urmă nu opune rezistenţă influenţei sale.

Proiectând o lume imaginară presărată de oameni realizaţi şi fără griji, publicitatea favorizează îndeplinirea celor mai ascunse năzuinţe ale individului, care pare că se regăseşte pe sine în personajele transpuse în imagini. În acest sens, conceptul de *imagine – oglindă* precizat de Wunenburger este edificator. Luând în discuţie tradiţia antică şi medievală asupra conceptului de *imagine*, Wunenburger o asociază reflecţiei înşelătoare:

> „Valoarea oglinzii, interpretarea imaginilor în oglindă ne permit, astfel, să surprindem modul în care o anumită indeterminare a imaginii sensibile poate sau să fie recondusă în sfera adevărului fiinţei, sau să se preteze la o depreciere fără măsură, care va furniza armele nihilismului.[…] Pe de o parte imaginea este acuzată de a fi o formă fără o adevărată înscriere fizică, pur reflex de suprafaţă pe care nu poţi pune mâna; în acest sens ea se înrudeşte cu lumea fantomelor, a umbrelor, a căror apariţie nu există decât graţie altor fiinţe" (Wunenburger 2004: 21).

Livrarea, prin publicitate, a unor astfel de imagini–surogat constituie astăzi mediul propice pentru încurajarea tendinţelor hedoniste, care conduc, inevitabil, spre *individualism.* Nu încape îndoială că, la rândul lui, *individualismul* afectează relaţii sociale, producând ceea ce Ph. Breton (2006: 126) numeşte „separaţia socială", adică întoarcerea individului către sine şi sustragerea din mediul care favorizează cooperarea. Aceeaşi idee este evidenţiată critic şi de A.D. Rachieru: „Sirenele ideologiei consumeriste diluează interesul civic într-o societate «dopantă», mimetică. *Intimitatea mediată* sacrifică civismul, adoarme conştiinţa colectivă, induce pasivismul prin gigantizare, spectacularizare, comercializare; creează telespectatori, nu

[6] Tatiana Slama-Cazacu definește *puterea* drept „posibilitatea pe care o are (ori și-o atribuie prin diverse mijloace) o persoană, un grup sau o instituție (partid, grupare economico-financiară, religioasă) de a exercita o *influență* (care poate fi o «acțiune») asupra altora, spre a-și realiza anumite scopuri" (Slama-Cazacu 2000: 25).

cetăţeni". Exploatând acest „teletropism", publicitatea anihilează spiritul critic al consumatorului atras de „irealitatea societăţii reale" (Rachieru 2008: 43).

Adaptată mediului cultural şi social căruia i se adresează, imaginea publicitară creează anumite modele care constituie cadre de referinţă pentru imaginea de sine a omului. În acest sens, cu cât încărcătura simbolică a imaginii şi mesajului publicitar este mai mare, cu atât adeziunea individului va creşte, ca urmare a iluziei pe care acesta şi-o construieşte cu ajutorul reprezentărilor simbolice. Studii recente de neuroetică dezvăluie o serie de experimente din sfera neuromarketing-ului[7] care au rolul de a depista modalitatea de funcţionare a creierului în timpul unei *brand experience*[8], la care participă diferiţi stimuli vizuali, olfactivi, gustativi, măsurând activitatea neuronală asociată reacţiei consumatorilor faţă de anumite produse. Două studii de imagistică (*imaging*), prezentate de Judy Illes (2006) arată posibilitatea îmbunătăţirii vânzărilor în cadrul unei campanii publicitare, şi a creşterii numărului de votanţi în cadrul unei campanii electorale, ca urmare a utilizării unor strategii de neuromarketing. În primul studiu s-a avut în vedere testarea reacţiilor unor subiecţi faţă de băuturile Coca Cola şi Pepsi. Atunci când subiecţii au gustat din cele două băuturi fără a cunoaşte numele acestora, reacţia lor a avut în vedere strict preferinţe legate de gust, iar evaluarea activităţii cerebrale a arătat că pentru ambele tipuri de băuturi a fost activată zona cortexului ventromedial prefrontal (VMPFC), responsabilă cu procesarea recompenselor. Însă, atunci când tipul de băutură a fost identificat ca fiind Coca Cola, s-a produs activarea zonei centrale a creierului, precum şi a cortexului dorsolateral prefrontal (DLPFC). Aceste observaţii au dus la concluzia că există două sisteme separate care influenţează preferinţele de gust, şi anume unul bazat pe informaţia senzorială şi altul bazat pe informaţia culturală, adică cea de branding sau marketing. Rezultate similare au fost obţinute şi în cazul experimentului cu subiecţi (10 republicani şi 10 democraţi) cărora li s-au pus în faţă imagini ale candidaţilor la campania electorală prezidenţială din anul 2004, din America. Atunci când subiecţilor le-a fost arătată imaginea candidatului favorit, a avut loc activarea unor zone de producere a emoţiilor (lobii temporali şi insula), în timp ce vizualizarea imaginii candidatului din partidul de opoziţie a arătat o mai puternică activare a reţelei de control cognitiv (DLFPC) (*cf.* Illes 2006: 178 – 179). Pe baza unor asemenea studii discutabile din punct de vedere etic, producătorii de publicitate pot identifica impactul pe care îl au imaginile şi mesajele publicitare, adoptând, în funcţie de acestea, anumite strategii care să declanşeze, la nivel cognitiv şi afectiv, dorinţa consumatorului de a cumpăra (sau a electoratului de a vota într-un anumit fel).

Imperativul de a consuma întreţine permanenta dorinţă a individului de a-şi găsi şi transforma identitatea. Ca urmare, consumismul creează stiluri de viaţă al acelui „Homo

[7] *Neuromarketing-ul* este un nou domeniu al cercetării de marketing care studiază răspunsul cognitiv, afectiv şi senzorio – motor al consumatorilor la stimuli de marketing. În cadrul experimentelor sunt folosite tehnologii precum fMRI (imagini de rezonanță funcțional magnetică) sau EEG (electroencefalografia), pentru a măsura spectrul regional de răspuns al creierului și a observa care parte a creierului este responsabilă de deciziile pe care le iau consumatorii.

[8] *Brand experience* este definită drept „ansamblul interacțiunilor pe care oamenii îl au cu un produs, serviciu sau organizație" (trad.n., Marty Neumeier, *The dictionary of Brand*, 2004). O altă definiție asociază conceptul de *brand experience* cu „răspunsurile senzoriale, afective, cognitive și comportamentale evocate de stimuli relaționați brand-urilor, care sunt parte din design-ul, identitatea, ambalajul și mediul brand-ului" (trad. n., J. J. Brakus, B. Schmitt, L. Razantonello, *Brand Experience: What is it? How is it Measured? Does it Affect Loyalty?*, 2009, *cf*. http://www.brandexperience.info/definitions/).

Zappiens" (Rachieru 2006: 191), hedonist şi individualist, rob al ideologiei mediatice. Punând în mişcare un întreg angrenaj comunicaţional, situaţional, cognitiv şi relaţional, publicitatea rămâne una dintre cele mai influente practici ale zilelor noastre, în ciuda opoziţiei şi a suspiciunii pe care omul o manifestă faţă de aceasta.

Concluzii

Deşi nu ne putem îndoi de caracterul manipulator al discursului publicitar, putem spune că publicitatea îşi legitimează, totuşi, statutul prin acea necesitate de ordin funcţional care a stat la baza constituirii acesteia, şi anume concurenţa de piaţă. Atât tipul de limbaj pe care îl întrebuinţează, cât şi strategiile de construcţie a discursului sunt aspecte intrinseci ale publicităţii, care se încadrează, în general, în orizontul de aşteptare al publicului, datorită acelui „contract de comunicare" implicat. Atunci când receptăm un text/spot/afiş publicitar suntem conştienţi de tendinţa de idealizare a prezentării, de o uşoară deplasare din spaţiul realului spre cel al imaginarului, zonă care favorizează manifestarea năzuinţelor ascunse ale individului.

Nota evidentă a discursului publicitar românesc, ca de altfel a discursului public în general, este înscrierea în tendinţa de globalizare ce defineşte lumea actuală. Nu întâmplător F. Brune (1996: 193) vorbeşte despre „publicitatea multinaţională", atât prin impunerea tiparelor de construcţie a publicităţii americane, cât şi prin utilizarea strategiilor similare de manipulare a publicului.

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WORD FORMATION PATTERNS IN ROMANIAN FOOD ENGINEERING TERMINOLOGY

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Abstract: The study on word formation patterns in Romanian food engineering terminology aims to identify particularities of specialized designation process based on word formation processes and methods specific to this field. The starting point of our analysis is the semantic classification of formatives used with predilection in the specialized lexicon of food engineering. We have noticed that the influence of French language favored the development of derivation by adapting some neological prefix/prefixoids and affix/affixoid inventory from classical languages. Terminological syntagms, especially the bi- and tri-member ones are significantly more productive than the simple derivate ones. Therefore, the remarkable quantity of compound specialized terms allows us to state that the process of syntagmatic composition is significantly productive in the above mentioned terminology.

Keywords: morphemes, word formation, semantic classification, derivation, composition.

Introducere

Din perspectiva apariţiei şi formării limbajului ingineriei alimentare, considerăm că o importanţă deosebită a avut-o procesul de modernizare al limbii române, în sensul dezvoltării şi perfecţionării mijloacelor de îmbogăţire lexicală. S-a constatat că, într-o fază de început, elementele specializate, referitoare la ingineria alimentară şi disciplinele aferente domeniului (chimie şi aplicaţiile ei), au pătruns în limba română prin intermediul traducerilor de manuale. Traducătorii au apelat la împrumuturi şi au realizat calcuri de structură, totale sau parţiale. Relativ puţine dintre formele utilizate în această etapă a limbii române s-au păstrat în forma originală, cele mai multe fiind adaptate treptat la specificul limbii române moderne. O parte dintre calcurile folosite în perioada de iniţiere a terminologiilor, au fost înlocuite de termeni specializaţi.

Formele adaptate şi fixate ale elementelor lexicale specializate, în perioada de stabilizare a terminologiei ingineriei alimentare, încep să genereze altele noi, prin intermediul mijloacelor de creaţie internă, pe care limba română modernă le pune la dispoziţia utilizatorilor săi. Vom încerca să identificăm mijloacele de creaţie internă la care terminologia ingineriei alimentare apelează în mod curent şi particularităţile acesteia, în măsura în care ele se manifestă. Ne vom raporta la stadiul actual de dezvoltare al acestui vocabular specializat, plecând de la premisa că abordarea sincronică o implică şi pe cea diacronică. Situaţiile particulare surprinse, în cadrul evoluţiei diacronice, vor fi analizate, acolo unde este cazul.

Demersul alcătuirii corpusului în analiza noastră are în vedere pe de o parte, aspectul normat al limbii, bazându-ne pe elementele lexicale specializate înregistrate în dicţionarele generale şi de specialitate, iar pe de altă parte, am operat o selecţie arbitrară a termenilor, prin restrângeri succesive ale ariei domeniului analizat, mai întâi la nivelul specializării (chimie/chimii şi tehnologii alimentare), apoi la nivelul tipului de discurs la care se face referire (tratat de specialitate[1]). Selecţiei referenţial-discursive (domeniu şi tip de text) i s-a adăugat una morfo- sintactică, preferând includerea în corpusul studiat a numelor (substantive) – simple sau sintagme. Corpusul astfel format devine reprezentativ prin

[1] C Banu coord., *Biochimia, microbiologia şi parazitologia cărnii,* Agir, Bucureşti, 2006.

autenticitatea materialului lingvistic furnizat, răspunzând postulatelor terminologice în ceea ce priveşte univocitatea semantică (denumire-noţiune) şi monoreferenţialitatea.
Aşadar, am evitat , în mod intenţionat, devierile sau abaterile lingvistice, care reprezintă manifestări ale stilurilor personale ale autorilor .

Derivarea

Derivarea se realizează cu ajutorul afixelor, numite în literatura de specialitate, şi *derivative, formative sau lexiforme*. Mijloacele principale de creaţie internă utilizate, în mod curent, în limba română se aplică tuturor compartimentelor vocabularului acesteia. Cele două procedee interne, folosite pentru a forma termeni noi, de la cei existenţi, sint derivarea şi compunerea.

Prin derivare, se obţin lexeme specializate, cu statut autonom şi sferă semantică care poate fi înrudită sau nu cu cea a termenului-bază. Compunerea, în schimb,nu păstrează, decât în mod excepţional, legătura semantică cu termenii care intră în alcătuirea unităţii lexicale rezultate. Atât derivatele, cât şi compusele intră în alcătuirea familiilor lexicale ale termenilor-bază, la fel ca orice alt termen lexical al limbii române.

Din perspectiva formării terminologiei ingineriei alimentare, studiul mijloacelor de îmbogăţire a vocabularului specializat are o relevanţă deosebită, în sensul identificării particularităţilor procesului de desemnare specializată. Analiza se bazează pe două planuri diferite: un plan al termenilor-bază care suportă derivarea şi compunerea şi planul termenilor şi sintagmelor create. Transmiterea conţinuturilor ştiinţifice şi tehnice presupune o selecţie şi o orientare a mijloacelor de expresie adecvate stilului, dar şi specificităţii domeniului.

În acest sens, scopul nostru este să punem în evidenţă ceea ce este caracteristic folosirii procedeelor de creaţie internă în limbajul ingineriei alimentare, pe baza unei raportări permanente la situaţiile din limba comună. Fiind vorba de un limbaj de specialitate, creat şi utilizat preponderent de specialişti, considerăm că procesul de îmbogăţire a vocabularului este perceput ca o necesitate obiectivă şi realizat astfel încât să satisfacă rigorile stilului ştiinţific. Crearea nomenclaturilor specializate implică aplicarea aceloraşi principii, respectiv, utilizarea unor anumite tipuri de formative pentru a obţine cuvinte noi. Situaţia se prezintă diferit de cea din limba standard, unde, creaţiile lexicale implică, pe lângă respectarea normei, spontaneitate, creativitate, şi uneori, amprenta personală.

Preluând distincţia făcută de Sextil Puşcariu, Adriana Stoichiţoiu-Ichim[2] discută despre „derivate necesare", cu referire exclusivă la unităţile obţinute prin sufixare. Cu privire la terminologia ingineriei alimentare, credem că acest concept poate fi aplicat tuturor termenilor noi, creaţi prin mijloace interne. Fenomenul motivării interne şi relative, care caracterizează derivarea şi compunerea, este discutat şi de alţi specialişti[3]. Aceste procedee sint considerate generatoare de motivaţie internă, alături de analogia semantică şi tropi.

Vom avea în vedere şi păstrarea sau modificarea încărcăturii semantice a unora dintre formative, prin raportare la sensurile lor în limba comună. Etimologia preponderent franceză a termenilor ingineriei alimentare, precum şi manifestările deosebite, în planul limbii ale

[2] A. Stoichiţoiu-Ichim, *Vocabularul limbii române actuale. Dinamică, influenţe, creativitate*, Editura BIC ALL, Bucureşti, 2005, p.8
[3] V.Şerban, I.Eseev, *Vocabularul românesc contemporan*, Editura Facla, 1978, p. 51-61

perioadei recente[4] constituie premise suplimentare, care se adaugă caracterului specializat analizat în această lucrare. Vom încerca să realizăm o clasificare a formativelor utilizate cu predilecţie în vocabularul specializat al ingineriei alimentare, plecând de la clasificarea semantică a acestora[5].

În afara categoriilor de unităţi lexicale formate fie prin prefixare, fie prin sufixare, se întâlnesc şi cazuri mixte, sub forma derivării parasintetice. Unităţile lexicale obţinute parasintetic conţin ambele tipuri de formative. Terminologia ingineriei alimentare demonstrează derivarea mixtă prin categoria substantivelor verbale care numesc acţiuni sau rezultate ale acestora, provenite din forma de infinitiv lung şi sufixul – *re/ - are,* la care se adaugă prefixe (şi prefixoide) aparţinând unor categorii semantice variate: *desulfitare (de-+sulfita + -re), deionizare (de-+ ioniza+ -re), reoxidare (re- + oxida+ -re), recristalizare (re-+ cristaliza+- re), preambalare (pre-+ambala+-re), postmaturare (post-+matura+ -re), hipercontaminare (hiper-+ contamina+- re)etc.*

Se remarcă un fenomen destul de frecvent, pe care am putea să-l numim „ falsă dublă derivare" şi care se manifestă în cazul termenilor împrumutaţi cu formă prefixată în limba sursă, şi nu pe teritoriul limbii române, aşa cum s-ar putea crede. Tendinţa de a-i încadra în categoria dublu derivatelor se explică prin analogia cu formele similare create în limba română. Aceşti termeni au fost prefixaţi în limba sursă şi sufixaţi în limba de adopţie. Astfel: *decafeinizare, decalcifiere, decarburare, degustare, denaturare (*a alcoolilor*)* au fost creaţi cu ajutorul sufixului – re, de la verbele împrumutate din limba franceză *a decafeiniza, decalcifia, decarbura, degusta, denatura.*

Influenţa limbii franceze, manifestată într-o perioadă lungă, ca limbă sursă a unui număr mare de împrumuturi, precum şi a limbii engleze, mai evidentă din a doua jumătate a secolului al XX-lea, se distinge şi în planul modelelor de derivare. O serie de formative noi au intrat în utilizarea comună sau sint înregistrate ca fiind specifice unor anumite terminologii. Concurenţa creată de aceste afixe neologice a condus, în unele situaţii, la înlocuirea formelor existente sau la funcţionarea ambelor forme. În cazul limbii comune, preferinţa pentru varianta neologică se explică prin dorinţa utilizatorilor de a ieşi în evidenţă sau se poate produce prin transfer involuntar, atunci când vorbitorul întrebuinţează o anumită terminologie.

Derivarea cu prefixe

Prefixarea, considerată ca fiind pe locul al treilea între procedeele interne de îmbogăţire lexicală (după compunere şi pseudoprefixare) a înregistrat în ultimele decenii o creştere constantă, mai evidentă în stilul tehnico-ştiinţific. Deşi cele mai productive sunt prefixele neologice, cu caracter cult şi etimologie multiplă, se observă şi un număr relativ redus de cuvinte derivate cu prefixe vechi, de origine latină ca *îm- îmborcăna*, sau slava veche *ne- necomestibil.*

Se constată o schimbare semnificativă a ponderii prefixaţiei, ca mijloc de creaţie internă, în comparaţie cu perioada anterioară sfârşitului secolului al XX-lea. Aceasta era considerată mai slab reprezentată şi inferioară din punct de vedere productiv derivării cu

[4] Ne referim aici la perioada de după 1989.
[5] Am consultat clasificarea efectuată de I.Coteanu *et alia* în *Limba română contemporană. Vocabularul,* Editura Didactică şi Pedagogică., Bucureşti, 1985, p. 190 ş.u.

sufixe. Prefixele funcţionale înregistrate în lucrările de specialitate din acea perioadă sunt, într-adevăr, mai puţine decât sufixele utilizate, fiind clasificate în funcţie de încărcătura semantică pe care o poartă în: privative *(a-, de-, des-),* negative *(ne-* şi *in-* cu variantele *im-* şi *i-,* în variantele savante ale limbii), delocutive (*în-, de-* şi *in-,* mai ales în limbajele speciale) şi iterative (*răs-, răz-* şi *re-*).

Încadrarea limbajului ingineriei alimentare în stilul ştiinţific operează o preselecţie obiectivă a categoriilor de prefixe. Este vorba de folosirea cu precădere, a prefixelor savante de circulaţie internaţională sau prefixoidelor[6] : *anti-, azo-, fero-, glico-, hepta-, hidro-, izo-, , mono-, oxi-, penta, poli-, nitro-, micro-, macro-, hipo-, hiper-, super-, supra-, termo-* etc.

Majoritatea acestora provin din latină şi greacă şi au ataşate sensuri specializate. Se remarcă o capacitate extraordinară de formare a termenilor chimici pornind de la câteva prefixoide de bază, cu semnificaţie chimică, cum ar fi: *azo-, fero-, fosfo--, oxido-, malto-, nitro-, lipido-, pectino-* etc. Stabilitatea şi consistenţa semantică, precum şi statutul internaţional le situează la graniţa dintre formative şi elementele de compunere, aspect care a stârnit controverse în rândul specialiştilor. Considerăm că tratarea lor ca false prefixe este explicată de autonomia de care se bucură în categoria elementelor de formare lexicală. Totuşi, lipsa statutului de element lexical de sine stătător, nu le permite prefixoidelor să fie incluse în categoria termenilor care formează compuşi. În NDU şi în DLR, prefixoidele sunt înregistrate ca elemente de compunere cărora le este precizat sensul şi care servesc la formarea, în general, a substantivelor şi adjectivelor.

În ceea ce priveşte baza de derivare, trebuie să reamintim faptul că cea mai mare parte a terminologiei ingineriei alimentare este reprezentată de categoria termenilor împrumutaţi, adaptaţi sistemului limbii române şi înregistraţi în dicţionarele şi de specialitate. O altă categorie o constituie cuvintele provenite din limba comună care au suferit un proces de terminologizare sau specializare semantică. Vom încerca să identificăm caracteristicile fiecărei categorii, raportându-ne la gradul de productivitate al termenilor-bază. Ca punct de plecare, vom avea în vedere semnificaţia particulară a derivatelor prefixate, realizând o tipologie a prefixoidelor cele mai frecvente specifice terminologiei analizate.

Pentru început, vom examina tipurile şi productivitatea prefixelor funcţionale, în mod obişnuit, în limba română contemporană, pentru a evidenţia în ce măsură acestea se regăsesc în terminologia ingineriei alimentare. Din clasa prefixelor privative, întâlnim *de-, des-, dez-,* de origine latină, considerate „singurele care formează cuvinte noi în româna contemporană.”[7] . Termenii derivaţi cu aceste prefixe, sunt în cea mai mare parte, verbe şi substantive verbale, iar unele dintre derivate formează perechi antinomice cu verbe neprefixate, raportarea ambelor elemente făcându-se la aceeaşi bază: *desaliniza - saliniza, desalinizare- salinizare; desăra - săra, desărare- sărare; desulfita – sulfita, desulfitare- sulfitare, deioniza-ioniza, deionizare- ionizare; defosfora – fosfora, defosforare – fosforare; decalcifia – calcifia, decalcifiere – calcifiere etc.*

Se observă din punct de vedere al capacităţii de derivare şi formare de noi termeni chimici şi a numărului mare a acestora, că prefixul *de-* este unul dintre cei mai prolifici în limbajul specializat al ingineriei alimentare. Mai exact, baza de derivare o constituie un

[6] I.Coteanu, *op.cit*., p.203
[7] *Ibidem*, p.227

element chimic, substanţă sau compus chimic, de la care se dezvoltă o serie complexă de derivate lexicale : *sulf – sulfura – sulfurare – desulfura – desulfurare, sulfit – sulfita – sulfitare – desulfita - desulfitare , sulfat – sulfata – sulfatare – desulfatare, cristal – cristaliza – cristalizare – decristalizare, crom – croma – cromare – decromare, polimer – polimeriza – polimerizare – depolimerizare etc.*

Categoria cea mai bogată a termenilor derivaţi cu prefixele *des- /dez-* este alcătuită de derivate formate în limba franceză şi împrumutate în limba română. Acest prefix se întâlneşte şi în limbile engleză şi germană, acest fapt contribuind semnificativ la creşterea numărului lor:

- *deshidratare, deshidrator,deszaharisire, desmucilaginare, desnisipare;*
- *dezacidifiere , dezaerare (a sucului), dezasimilaţie, dezinfectant, dezintegare, dezosare, dezodorizare.*

Se observă de asemenea manifestarea unui sens suplimentar de „ modificare, transformare, trecere de la un stadiu în altul”: *depolimerizare* „ reacţie prin care un polimer trece în polimeri cu greutăţi moleculare mai mici, sub acţiunea căldurii, a luminii, a radiaţiilor, a catalizatorilor, a oxigenului.”.

Considerăm că prefixele privative *de-, des- dez-,* anterior exemplificate, realizează în unele cazuri şi o negaţie: *decongela* „ a topi un corp la temperatura ambiantă”, *depolariza* „ a împiedica sau a face să dispară polarizarea chimică a electrozilor”, *decarburare* „ micşorarea conţinutului de carbon din stratul superficial al pieselor de oţel”, *decăli* „ a micşora duritatea unui metal sau a unui aliaj metalic”, *decontamina* „ a elimina radioactivitatea nocivă prin îndepărtarea materialelor radioactive aflate în încăperi, pe obiecte, apă etc”.

Alte prefixe privative, unele şi cu sens negativ, sint *a- , an-*, dar şi acestea se regăsesc în termenii împrumutaţi şi nu în cei formaţi în limba română: *abiotic, aciclică (*substanţă), *aglicon, anormală* (aromă), *asporogeni, aclorhidrie, amorfism, anorganică* (chimie), *anaeorob* (microorganism), *atrofie, avitaminoză.*

Prefixul negativ *ne-* , comun pentru toate variantele limbii române, este de o mare productivitate, având rolul fundamental de a nega valoarea semantică a bazei. În cadrul terminologiei analizate, prefixul *ne-* intră cu precădere în componenţa adjectivelor şi a substantivelor, dezvoltând raporturi antonimice şi raporturi privative, alături de cele semantice. Se deosebesc următoarele clase morfologice:

- adjective negative de la adjective derivate care nu sint participii : *neferos, nevolatil, necongelabil, necomestibil, neproteic, nenewtonian* (fluid), *nealterabil* (produs alimentar), *nealcoolic* (băutură), *nemetalic* (ion) ;
- adjective negative de la participii sau derivate cu –at, - it, - ut : produs *neambalat/nesărat*, parametrii *neadecvaţi, nediluat*, stare *nedisociată,* contaminanţi *nedoriţi, (*substanţă) *necristalizată,* (sistem chimic) *nesaturat, neevaporat, neionizat, neînălbit, nesedimentat;*
- substantive negative de la substantive: *neetanşeitate, neoxidabilitate, neoxidant, nevolatilitate, nepatogeni, nezahăr, neelectrolit;*
- substantive negative de la o bază verbală cu un sufix din seria – *are, - ere, - ire, -itate*: *negelificare, necondimentare, neevaporare;*

Alte prefixe negative care apar în variantele savante *in- im-, i-* se regăsesc de asemenea, în termenii împrumutaţi şi nu în cei formaţi în limba română: *inactivare,*

inexactitate, instabilitate (a temperaturii de congelare *),* *impuritate, impermeabilitate ,,* proprietate a materialelor de ambalaj de a nu lăsa să treacă prin ele lichide, gaze, vapori, arome, lumină, praf etc, *cf.,* DEST, p. 423), *ireductibilitate,iregularitate, ireversibil* (reacţie), *etc.*

Prefixele delocutive formează cuvinte de la locuţiuni, fiind din punct de vedere semantic foarte aproape de prepoziţii. Cele identificate în analiza noastră, destul de puţine ca număr, intră în componenţa unor verbe ce au ca termen- cheie a) un substantiv sau b) un adjectiv:

a) *închega, îngheţa, încolăci, încleia, încarboniza, înfăina,*
b) *înăcri, îndulci, îngălbeni, înroşi, învechi*

sau se întâlnesc în câţiva termeni împrumutaţi, de origine romanică: *încorpora, infiltra, intoxica, inducere.*

Prefixul iterativ *re* -, este considerat foarte productiv în limba română contemporană. Dintre derivatele formate în limba română şi utilizate în cadrul terminologiei ingineriei alimentare, menţionăm următoarele: *reactiva (re-+ activa)* în sintagme fixe *reactivare a catalizatorului de hidrogen , recircula (re-+ circula)* în sintagme fixe *recirculare de solvent / a gazelor, recombina (re - + combina), recongela (re - +congela), recontamina (re - + contamina), recristaliza (re - + cristaliza), refrământa (re -+ frământa), reoxida (re- +oxida)etc.*

Prefixoidele specializate identificate în formarea termenilor ingineriei alimentare constituie o categorie mult mai bine reprezentată şi cu importanţă deosebită în cadrul inventarului de mijloace de creaţie internă. În cele ce urmează, vom prezenta o încercare de clasificare semantică a prefixoidelor, menită să ajute în analiza semantică a elementelor terminologice specifice domeniului analizat. Fiind vorba de elemente de compunere de origine greacă şi latină, cele mai multe dintre ele se regăsesc în mai multe limbi de circulaţie internaţională. Consecinţa în planul lexicului specializat al ingineriei alimentare, dar şi al altor domenii, este aceea că majoritatea termenilor care le conţin au fost împrumutaţi[8] şi nu creaţi în limba română. Vom evidenţia exemplele de derivate terminologice[9] prefixate cu aceste elemente pe plan intern prin precizarea elementelor componente între paranteze rotunde.

1. prefixoide diminutivale:

micro – (cu semnificaţia „mic" sau o „o milionime" sau „a 10 6 parte din „): *microberărie (micro+ berărie)* „ instalaţie de laborator cu capacităţi de 5-50 l/şarjă, utilizată pentru cercetări experimentale", *cf.*, DEST, p. 518, *microbiologie (micro + biologie), microchimie* (*micro+chimie), microorganism (micro + organism), microelement (micro+element), microcristalin (micro +cristalin), micromoleculă (micro+moleculă), microfilamente (micro+ filamente), microfiltrare (micro+ filtrare)* „ procedeu de separare prin membrane macroporoase. Se foloseşte în industria alcoolului etilic la instalaţiile de fermentare continuă cu recirculare de biomasă de drojdie" cf., DEST, p.518, *micromalţificare (micro+ malţificare), microtubuli (micro+tubuli)*.

Hipo- (cu semnificaţia de „mai puţin, sub"): *hipoazotit de sodiu, hipobromit de potasiu, hipoclorit de argint/calciu/potasiu, hipofosfit de potasiu/sodiu, hipofosfat de potasiu,*

[8] Precizăm între paranteze rotunde limba sursă din care a fost împrumutată forma derivată cu prefixoid.
[9] Sensurile prefixoidelor au fost preluate din NDU.

hipofosforic, produs *hipoglucidic* (produs alimentar dietetic, *cf.*, DEST,p. 418), produs *hipocaloric* (produs alimentar cu conţinut scăzut de calorii, *cf.*, DEST, p.418);

Prefixoidul *micro-* atunci când este antepus unor unităţi de măsură, are sensul de „ o milionime din": *microkatal* (din fr.), *microamper* (din fr.), *micrometru* (din fr.), *microfarad* (din fr.) ş.a. Microchimia, termen împrumutat din limba franceză, este atestat în LPL, din 1966[10] . NDU îl înregistrează cu etimologie franceză .

nano- (cu semnificaţia „mic, minuscul, scurt" sau „a miliarda parte") este mai recent şi denumeşte o ramură nouă interdisciplinară: *nanotehnologii alimentare* (din fr.), *nanofiltrare* (din fr.), *nanometru* (din fr.), *nanosecundă* (din fr.), *nanoreţea* (din fr.). Ca şi concept, se aplică în diverse domenii: fizică, informatică, electronică, inginerie alimentară, medicină etc.

2. prefixoide augmentative:

hiper – (cu semnificaţia „peste măsură de, în grad foarte mare"): *hiperaciditate* (din fr.), *hipercalcemie* (din fr.), *hiperclorhidrie* (din fr.), *hipertonic* (din fr.) (despre soluţii) care are o presiune osmotică superioară unei alte soluţii;

3. prefixoide multiplicative: *mono* – (cu sensul de „unic", „singur", „o dată", sau „monofonic"): *monoclorură, monocristal, monogliceride, monohalogenbenzen, monooleat de polioxietilenă sorbitan, monopalmitat, monostereat, monozaharide;*

O parte din derivaţii cu *mono-* se situează în relaţie semantică de antonimie cu formele prefixate cu *multi-* şi cu ceilalţi derivaţi cu prefixe multiplicative. Prefixoidele *bi - , di -, tri - , tetra - , penta- , hexa - , hepta - , poli - , mili -* , nu au generat forme derivate în limba română. Deşi intră în alcătuirea unui număr mare de termeni de specialitate, proveniţi din limba franceză: *bicarbonat, bimetalic, bimolecular*; *di- : diacetil, dicarbonat, difenil, difosfat, dicalcic, dioxid, dipeptide, disodic; tri- : tricalcic, trisodic, tripotasic, trifosfat, trizaharide, trimetilamină, tristereat*; *poliacetat, polibutenă, policlorură de vinil, polidextroză, poliester, polietilenă, polifenoli, polifosfaţi, polipeptide, polimetilgalacturonaze, polizaharide;*

4. prefixoide care indică mediul, natura, elemente naturale:

bio – (cu sensul „ referitor la viaţă"): *bioalcool, biocatalizator, biocitină, biocitinază, biochimie, biocrom, biocoroziune, biodegradabilitate, biodisponibilitate, biofiltre, bioflavonoide, bioreactor, biosenzori, biosolubilizare, biosorbţie, biotehnologie etc* - un număr semnificativ de mare de termeni specifici domeniului ingineriei alimentare, unii având caracter interdisciplinar, dar toţi provenind din limba franceză.

hidro – (cu sensul „de apă, apos"): *hidrofil, hidrofob* (caracteristică a unei substanţe sau produs de a nu fi miscibil(ă), de a nu absorbi sau de a nu intra în combinaţie cu apa", cf., DEST, p. 414), hidrotransportor, hidroxiacid, hidroxilaze, hidroxipropil etc.

termo – (cu sensul de 1. „referitor la temperatură"; 2. „căldură"): termoacidofili, termocompresie, termofili, termohidrograf, termomanometru, termoosmoză, termopenetraţie, termosudabilitate etc;

5. prefixoide care intră în alcătuirea unor compuşi, derivaţi şi substanţe chimice ce conţin elementele chimice desemnate:

azo – (cu sensul de „ viaţă", din gr. *„zôê",* compus organic): *azobenzen, azoderivat, azofenol, azoflavină, azofucsină, azometan, azonaftalină, azorubină;*

[10] LPL – Le Petit Larousse, p. 655.

nitro – (cu sensul „ pe bază de/conţine azot „) : *nitroamidon (nitro - + amidon), nitrobenzen (nitro - + benzen), nitroceluloză (nitro - + celuloză), nitrocoloranţi (nitro- + coloranţi), nitroglicerină (nitro - + glicerină), nitrolac (nitro - +lac), nitrometan (nitro - + metan), nitroprusiat (nitro - + prusiat).*

fero – (cu sensul „ pe bază de/conţine fier„): *feroaliaj, feroaluminiu, ferobor, ferocianură, ferocrom, ferofluid, feromagnetic, feromangan, feronichel, ferosiliciu, ferotitan, ferovanadiu,ferowolfram;*

glico – (cu sensul „ care conţine glucide"): *glicolipide, glicoproteide, glicometru;*

Prefixoidele anterior enumerate sint cele mai productive în terminologia ingineriei alimentare.

6. prefixoide care indică raporturi sau relaţii:

anti – (cu semnificaţia „împotriva, în contra, opus"): acţiune *antiseptică*, efect *antibacterian*, cultură *anti-listeria, antioxidant, anticoagulant, antienzimă, antiaglomeranţi, antimineralizant, antitoxină, antispumanţi;*

auto – (cu două semnificaţii posibile: 1. „automobil", „automat" sau 2. „care arată că acţiunea se face de la sine sau noţiunea se referă la subiect"), cei mai mulţi termeni din domeniul ingineriei alimentare au fost identificaţi cu cel de al doilea sens: *autocataliză, autodegradarea melasei, autoîncălzirea făinii, autolimpezire, autooxidare, autosortare, autosterilizare*;

inter- (cu semnificaţia „între, reciproc"): *interschimb* disulfid –sulfhidril, *interesterificare*, *interacţiune* ionică;

supra – (cu semnificaţia de „deasupra, foarte"): *supramaturare, suprasaturaţie, suprasterilizare* ;

izo – (cu semnificaţia „de egal „ din grc.*isos*) : *izoamilază, izocitrat, izodinamie, izoleucină, izomaltoză, izomorfism, izotermă* de sorbţie etc.

endo – (cu semnificaţia „ în interior", din gr. *endon*): *endocitoză, endoenzime, endonuclează, endospori, endotoxine;*

exo – (cu semnificaţia „în exterior", din gr. *exô*): *exospor, exotoxină, exonuclează, exomorfism, exosmoză*;

Menţionăm de asemenea formele speciale de dublă prefixare: *aminotransferaze (amino-+ trans-+ feraze), dioxiprimidină (di+ oxi+ pirimidină),homoplicondensare (homo- + poli-+condensare), tetraazoderivat (tetra - +azo -+ derivat), oxitetraciclină (oxi -+ tetra- +ciclină), tetrahidrofenantren (tetra- +hidro- +fenantren), hexahidronaftalină (hexa - + hidro - +naftalină),* şi triplă prefixare: *politetrafluoroetilenă (poli- +tetra- +fluoro-*+etilenă) *carboxihemoglobină (carbo - + oxi- + hemo- +globină),* caracteristice domeniului, deşi sint împrumutate şi nu create în limba română.

Unele dintre aceste prefixoide , prin utilizare în limba română, capătă în conştiinţa utilizatorilor sensuri speciale şi devin prescurtări ale unor cuvinte deja existente în limbă. Considerăm că aceste utilizări speciale relevă expresivitate şi reprezintă, de obicei, exemple de argou generate de elementele terminologiei ingineriei alimentare în cadrul limbii generale. Astfel, hidro, azo, sint folosite ca prescurtări pentru (institut, combinat, ramură, secţie, specializare) hidrotehnică, Combinatul Azo (Mureş).

Deşi unul dintre obiectivele acestei lucrări îl reprezintă analiza derivării cu prefixe, ca mijloc de creaţie a terminologiei ingineriei alimentare în limba română, am considerat relevantă raportarea şi la termenii formaţi pe teritoriul limbilor sursă ale împrumuturilor. Am

procedat în această manieră, deoarece prefixoidele, cu care elementele specializate ale ingineriei alimentare se formează au statut internaţional. Având în vedere tendinţa de uniformizare a terminologiilor, credem că ponderea mare a derivatelor împrumutate este normală şi firească. Se constată dificultatea stabilirii unui criteriu pertinent de constituire a unei categorii de termeni-bază care admit prefixarea, mai ales cu prefixoide.

Derivarea cu sufixe

Conceptul de derivare primară sau propriu-zisă este identificat de I.Coteanu [11] cu derivarea cu sufixe şi sufixoide. Ca mijloc de creaţie internă, se remarcă importanţa deosebită a acestui tip de derivare în formarea terminologiei din domeniul chimiei, unde sufixele au pe lângă informaţia abstractă şi o semnificaţie concretă, chimică.

Astfel, sufixele: - *ic*, - *at*, - *it*, *-os*, *-ură*, cu o capacitate extraordinară de multiplicare a termenilor chimici pornind de la câţiva termeni de bază, sint cele care fac diferenţa dintre doi sau mai mulţi termeni chimici, realizând taxonomii şi precizând clasa de substanţe, compuşi, derivaţi etc căreia aceştia îi aparţin. În continuare , oferim câteva exemple de astfel de termeni chimici formaţi pornind de la un element chimic ca bază de derivare: *clor, clorit, clorat, clorură, clorizare, clorizat, clorura, clorurare, clorurat; carbon, carbonat, carbonare, carbonata, carbonatat, carbonatare, carbonic, carbonil, carbonilic, carboniza, carbonizat, carbonizare; oxid, oxida, oxidabil, oxidant, oxidare, oxidat, oxidativ* .

Plecând de la semnificaţia particulară a derivatului, obţinută prin raportare la obiectul denumit, am încercat o sistematizare o sufixelor şi sufixoidelor utilizate pentru crearea elementelor terminologice ale ingineriei alimentare, din perspectivă semantică şi morfologică.

Ne vom raporta la clasele de sufixe identificate de specialişti la nivelul limbii comune pentru a identifica caracteristicile sufixării în cazul termenilor specializaţi ai ingineriei alimentare, cu referire în special la chimie. În urma consultării lucrărilor lexicografice specializate, am constatat absenţa următoarele clase de sufixe: augmentative, diminutivale, sufixe care implică ideea de loc, sufixe care formează denumirile unei colectivităţi. Acest aspect se poate explica prin specificitatea limbajului şi apartenenţa la stilul ştiinţific.

Am identificat următoarelor categorii semantice de sufixe, folosite pentru formarea de termeni noi, în vocabularul specializat al chimiei, inclus în domeniul ingineriei alimentare:

1. sufixe substantivale pentru denumirea unor săruri a unor anumiţi acizi, substanţe şi combinaţii :

- *at : azotat* (sare a acidului azotic), *carbonat* (sare a acidului carbonic) *clorat* (sare a acidului cloric), *bromat* (sare a acidului bromic), *fosfat* (sare a acidului fosforic), *sulfat* (sare a acidului sulfuric);
- *it: azotit* (sare a acidului azotos), *clorit* (silicat), *cuprit*, *fosfit* (sare a acidului fosforos), *sulfit* (sare a acidului sulfuros);
- *ură: clorură, bromură* (sare a acidului bromhidric), *fosfură* (combinaţie a fosforului cu un metal*), sulfură* (combinaţie a sulfului cu un metal);
- *ol : metanol, furfurol,*

2. sufixe adjectivale pentru denumirea unor substanţe şi acizi identificate în sintagme:

[11] I.Coteanu, *op.cit.*, p. 244.

- *ic: acid azotic, acid barbituric, acid carbonic, acid cloric, acid bromic, acid fosforic, acid sulfuric;*
- *os* (cu semnificaţia chimică „care conţine, format din") *: acid azotos, acid fosforos, acid sulfuros, cupros, feros, gazos;*

3. sufixe verbale pentru denumiri de acţiuni (operaţii, procedee şi tehnici). Este vorba de formarea verbelor de la baza substantivală sau adjectivală cu sufixele *- a, -iza*: arginta (argint + -a), fosfata (fosfat + -a), broma (brom + -a), sulfiza (sulf + iza), ioniza (ion +- iza), oxigena (oxigen + - a), carboniza (carbon + -iza),
4. sufixe pentru denumirea acţiunilor şi a rezultatelor şi efectelor acestora:

- sufixe de tip infinitival – *(a)re, - (e)re, - (i)re*, pentru a forma substantive verbale (fiind cele mai productive din această categorie): *sulfatare (sulfata + -re), bromare (broma + -re), argintare (arginta + -re), sulfurare (sulfura + -re),*

5. sufixul *–an* pentru denumirea unor clase de hidrocarburi: *pentan, hexan, heptan, octan, decan* în a căror componenţă întră şi prefixoidele din limba greacă: *penta - , hexa -, hepta- , deca -* cu semnificaţie concretă, indicând numărul atomilor de carbon din moleculă;
6. sufixe pentru denumirea caracteristicilor şi proprietăţilor:

- sufixe participiale – *at, - it, - ut* cu valoare adjectivală: *carbonatat (carbonata + - at), distilat (distila+ - at), hidrogenat (hidrogena + - at), aurit (auri + - it), arămit (arămi + -it*), (obiecte metalice) *coclit (cocli + -it);*
- sufixele – *ic, - ică: chimic,- ă, proteic, - ă, lipdic,-ă, enzimatic, -ă,* (oţel) *titanic;*
- sufixele – *bil, - bilă: comestibil, feliabil, panificabil, tranşabil,*

7. sufixe pentru denumirea agentului (uman şi non-uman): *nichelator (nichela + - tor), chimist (chim[-ie] + -ist),*

8. sufixe pentru denumirea utilajelor, aparatelor, dispozitivelor şi componentelor *(-or, -tor,-itor, -ător -er*): *transportor (transport + -or), agitator (agita + -tor), congelator, condensator, distribuitor, dospitor, dozator, fermenatator, răcitor, refrigerator, separator (separa + -tor), sortator, sterilizator (steriliza + -tor), pasteurizator (pasteuriza + -tor), cernător, fierbător, uscător, vaporizator.*

Aceste sufixe sunt productive, formând substantive care denumesc utilajul sau dispozitivul care realizează respectiva acţiune de la verbe. Verbele bază la care se adaugă aceste sufixe sunt în mare parte, împrumutate.

9. sufixoide:

- *aze* (pentru denumirea unor clase de enzime): *amilaze, peptidaze, aminotransferaze,*
- *metru* (pentru denumirea aparatelor de analiză, măsură şi control): *alcoolmetru, pectinometru, sulfitometru* (dispozitiv pentru dozarea dioxidului de sulf, *cf.*, DEST, p. 712), *texturometru* (aparat pentru determinarea texturii fructelor şi legumelor *cf.*, DEST, p.733), *vacuumetru* (aparat pentru măsurarea vidului dintr-un recipient *cf.*, DEST, p. 767);
- *cid* (cu semnificaţia de „acţiune asupra, distrugător de", pentru denumirea unor substanţe folosite împotriva unor paraziţi diferiţi) : *acaricid, fungicid, bacteriocid, germicid, ierbicid, insecticid ;*
- *gen* (cu semnificaţia de „generator, cauzator de"): *bacteriogen, carcinogen* (care produce cancer), *glicogen, toxicogen* (care produce toxine);

Majoritatea derivatelor formate cu – *scop (microscop, spectroscop*), - *gramă (amilogramă, extensogramă*) şi – *graf (amilograf, farinograf, extensograf*) sunt împrumutate şi nu create în limba română.

De altfel, în cele mai multe cazuri, derivatele cu sufixoide au pătruns împreună cu termenii specializaţi împrumutaţi. Ca şi în cazul prefixoidelor specifice derivării termenilor ingineriei alimentare, sufixoidele sunt adesea resimţite ca elemente de compunere, datorită încărcăturii semantice pe care o poartă şi care motivează utilizarea lor.

Un alt aspect, care merită evidenţiat, este reprezentat de extinderea folosirii acestei clase de formative, în afara limbajelor de specialitate. Astfel, în perioada recentă, - metru este ataşat cuvintelor din limba comună, depăşind graniţele domeniilor specializate, pentru a sugera ideea de „instrument de măsură pentru". Utilizarea acestui sufixoid şi folosirea lui de către vorbitorii limbii comune în creaţii care denotă expresivitate sunt favorizate de asocierea automată cu „metru", cunoscut tuturor ca unitate de măsură a lungimii.

Terminologia ingineriei alimentare cuprinde şi alte câteva categorii de sufixe cu frecvenţă ridicată: - *aj (ambalaj, foietaj etc), -anţă (impedanţă) -enţă, -iune, -itate, -metrie, - stat* , - *static* (*fungistatic*, „substanţă chimică care inhibă germinarea şi creşterea mucegaiurilor", *cf.*, DEST, p.375), *bacteriostatică* .

Compunerea

Dintre mijloacele de îmbogăţire internă pe care limba română le pune la dispoziţia utilizatorilor săi, acordăm o atenţie deosebită compunerii şi abrevierii. Din punctul de vedere al productivităţii celor două procedee, am optat pentru o abordare în secţiuni separate, deşi unele lucrări de specialitate tratează abrevierea în cadrul compunerii.

În cadrul procesului de îmbogăţire a terminologiei ingineriei alimentare, compunerea reprezintă procedeul intern cel mai complex şi mai productiv de creare a unor unităţi lexicale noi. Dacă în limba comună, apar adesea dificultăţi în interpretarea îmbinărilor de două sau mai multe cuvinte, cu statut de compus sau de „reunire lexicală accidentală şi liberă", în cadrul vocabularului ingineriei alimentare, situaţia se prezintă diferit. Noul termen îşi păstrează orientarea referenţială şi îşi dezvăluie monosemantismul cu precădere sau exclusiv specialiştilor. Totuşi, prin compunere se formează termeni cu sensuri care pot fi intuite, datorită monosemantismului elementelor componente. Transparenţa relativă a structurii este susţinută de raportul direct dintre numărul elementelor alcătuitoare şi dimensiunile sferei intensionale.

Compunerea creează termeni noi, purtători de semnificaţie unică şi cu încadrare morfologică proprie. Elementele componente contribuie la crearea noului sens, aspect specific limbajului ingineriei alimentare, dar şi altor vocabulare specializate. Am selectat doar structurile care conţin, cel mult, trei termeni, considerând că formaţiile lexicale mai mari intră în categoria sintagmelor sau structurilor frazeologice specializate.

Din punct de vedere morfologic, compuşii specializaţi din domeniul ingineriei alimentare se încadrează în clasa substantivelor şi a adjectivelor. În urma analizării corpusului din perspectiva relaţiilor semantice care se stabilesc între elementele componente ale compuşilor, se observă funcţionarea atât a parataxei, cât şi a hipotaxei. În continuare, vom exemplifica ocurenţa celor două tipuri de compunere, concretizată prin crearea de termeni noi în vocabularul ingineriei alimentare.

1. *Parataxa*

În literatura de specialitate[12], parataxa sau juxtapunerea este considerată caracteristică compunerii elementelor terminologice, deoarece contribuie la adaptarea optimă a cuvintelor compuse împrumutate din alte limbi. Elementele care intră în alcătuirea unui compus sunt termeni simpli, împrumutaţi şi, uneori, creaţii interne.

În funcţie de încadrarea morfologică a acestora şi ţinând cont şi de valoarea compusului, am identificat următoarele categorii:

- substantive formate prin juxtapunerea a două şi, mai rar, a trei substantive (elementele componente pot fi unite prin cratimă sau sudate, iar unele precedate de litere mari de tipar sau prefixate): *separator – aspirator, lactalbumină, serumalbumină, hexahalogenbenzen, ortofenilfenol, oximetilfurfurol, tetrametilmetan, tetrafluormetan, tetrafenilplumb, tetrafluoretilenă, acil – coenzima A – oxidază, aldehid – liaze, box – paletă, fermentaţie – uscare, uscare – maturare , afumare – uscare, nitrat – reductază, piruvat – ferodoxin, glucono – delta – lactonă* (+ prefixoid), *anaerobi – microaerofili, metil – cetone, metalenzime, metalptrotează, metanobacterii, metilceluloză, metiltransferază, metanoldehidrogenază, geltester, etilmetilceluloză, N- acetil – galactozamină, S – adenozil – homocisteină, N – acetil – glucozamină, L – aminoacid – oxidază, S – adenozil – metionină etc;*
- adjective formate prin juxtapunerea a două adjective sau a unui substantiv şi a unui adjectiv: bacterii *gram- negative, gram- pozitive,* catalază *non- hem- dependentă*, strat *alb – galben,* de culoare *roşu – închis – brun*, specii *catalazo – negative*, aminoacizi *liber- precursori*, funcţie *proteino – formatoare.*

2. *Hipotaxa*

Hipotaxa presupune, în general, un raport de subordonare atributiv. Compuşii realizaţi prin hipotaxă se încadrează, din punct de vedere morfologic, în categoria substantivelor. Primul element este substantiv, iar al doilea se situează în raport atributiv faţă de primul. În funcţie de încadrarea celui de-al doilea element, distingem următoarele categorii:

- primul element este un substantiv determinat atributiv prin adjectiv, iar al doilea element este un substantiv cu prepoziţie: *drojdie uscată de panificaţie, (- de bere, - de vin), calcul termic de proiectare, carne decongelată/dezosată/marmorată/sărată de pui (- de vită, - de porc, - de peşte), fracţie minimă de goluri, flux unitar de substanţă, soluţie bisulfitică de sodiu etc;*
- al doilea element este un adjectiv : *soluţie anodică, preparat enzimatic, substanţă antispumantă, fosfat monosodic, fosfatază alcalină*;
- al doilea element este constituit din două adjective : *amestec azeotrop pozitiv, amidon oxidat acetilat, aminoacid esenţial limitant, azot aminic liber, concentraţie alcoolică totală, masă sortatoare densimetrică, preparat enzimatic microbian, ;*
- al doilea element este constituit din adjectiv participial şi adverb: *apă legată mecanic (- legată osmotic, legată structural), hidrocarbură fluorurată complet, membrană încărcată electric;*

[12] I. Coteanu, *op.cit.*, p.245

- al doilea element este un substantiv propriu sau în Genitiv: *reactiv Nessler, salam Dunărea/ Sibiu/Carpaţi/Salonta, cârnaţi Parma, efect Pasteur, fierbător Henze, vin Madera, ecuaţia lui Raylegh, legea diluţiei lui Ostwald, legea lui Raoult;*
- al doilea element este un substantiv comun în Genitiv simplu sau determinat atributiv de unul sau două adjective: *ameliorarea mustului, cenuşa făinii, eficienţa adsorbantului, ambalarea drojdiei uscate active, desolventizarea şroturilor oleaginoase, divizarea aluatului;*
- al doilea element este un substantiv cu prepoziţie: *calitate de măcinare, clorură de sulf, fosfat de argint/calciu/ fenil/fier/plumb/ potasiu, conservare prin concentrare, randament de făină, randament în pâine, rectificare în vacuum etc;*

Propunem o categorie nouă, cu două subclase, care să intre sub incidenţa compunerii prin hipotaxă. Ne referim la compuşii în care al doilea termen este format din:

- substantiv cu prepoziţie determinat atributiv printr-un alt substantiv cu prepoziţie: *capacitate de adsorbţie de rupere, flux de cantitate de mişcare, caramel de sulfit de sodiu ,filtrare prin stratul de precipitat;*
- substantiv determinat atributiv printr-un adjectiv: *capacitate de schimb ionic, păstrare în atmosferă controlată.*

Abrevierea

Abrevierile se impun ca o necesitate în limbajul ingineriei alimentare, utilizarea lor fiind motivată de numărul mare de unităţi semantice complexe cu sens unitar. Din punct de vedere semantic, am identificat următoarele categorii:

- aditivi alimentari de forma E+ un numeral: *E 224 (metabisulfit de potasiu), E 327 (lactat de calciu), E 1422 (adipat de diamidon acetilat);*
- substanţe chimice: *A.D.P. (adenozindifosfat), A.T.P. (adenozin- trifosfat), C.F.C. (clorofluorocarboni), F.A.D.(flavin-adenin-nucleotid), G.M.P.(acid guamilic), G.D.P. (acid guanozin difosforic);*
- tehnici de analiză: *E.L.I.S.A. , R.U.V.* (radiaţii ultra violete);
- unităţi de măsură: *M.M. (masă moleculară), s.u. (substanţă uscată), unitate EBC de tulbureală (European Brewery Convention;*
- operaţii, metode, tratamente: *U.H.T. (ultra high temperature, tratament termic la temperatură ultra ridicată),;*
- organisme, instituţii, standarde internaţionale, manifestări ştiinţifice: *A.G.I.R. (Asociaţia generală inginerilor din România), F.I.A. (Facultatea de Inginerie Alimentară), F.A.O. (Organizaţia Naţiunilor Unite pentru Alimentaţie şi Agricultură).*

Se observă că limbajul ingineriei alimentare cuprinde o categorie aparte, constituită din abrevierile unor termeni şi sintagme, preluate, exclusiv, din limba engleză. Fenomenul poate fi explicat prin prisma poziţiei dominante pe care engleza a avut-o, începând cu a doua jumătate a secolului al XX- lea, între limbile sursă, la care limba română a apelat, în procesul de îmbogăţire prin mijloace externe. Abrevierile din această categorie au fost preluate şi utilizate în forma respectivă, în puţine dintre aceste cazuri specialiştii recurgând la utilizarea unei abrevieri a traducerii sintagmei originale în limba română.

Traducerile româneşti ale sintagmelor sursă de la care provin abrevierile preluate şi utilizate în forma lor originală apar, în general, menţionate între paranteze rotunde, mai ales,

în subtipurile de discurs didactic şi de popularizare a ştiinţei, acolo unde, receptorului îi este asociat un nivel scăzut sau limitat de cunoştinţe în domeniu. Utilizarea abrevierilor susţine concizia în exprimarea orală şi scrisă. În plus, abrevierile contribuie la înlăturarea sau, măcar, diminuarea ocurenţei confuziilor semantice.

Concluzii

Corpusul lexical vast oferit de lucrările consultate este departe de a fi fost epuizat în cadrul acestei analize. Considerăm că o mare parte din termenii compuşi ai terminologiei ingineriei alimentare sunt structuri calchiate, formate în limba română după modele din limbile sursă.Prefixoidele specializate identificate în formarea termenilor ingineriei alimentare constituie o categorie bine reprezentată şi cu importanţă deosebită în cadrul inventarului de mijloace de creaţie internă.

Scopul nostru a fost să punem în evidenţă ceea ce este caracteristic folosirii procedeelor de creaţie internă în limbajul ingineriei alimentare, pe baza unei raportări permanente la situaţiile din limba comună. Fiind vorba de un limbaj de specialitate, creat şi utilizat preponderent de specialişti, considerăm că procesul de îmbogăţire a vocabularului este perceput ca o necesitate obiectivă şi realizat astfel încât să satisfacă rigorile stilului ştiinţific.

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STRATEGY AND CULTURE

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Abstract: This paper intends to present a synthesis of main literature written in the field of strategy and culture. First we have the general definitions and approaches and second, we try to focus more on the collective perspective that considers the organization as a culture, a system of shared significations, and a filter of knowledge. The outline follows the links between culture and strategy formation, culture and strategy implementation, culture and strategic changes, and finally the link with other elements that influence the pair culture-strategy.

Keywords: culture, organizations change, strategy formation, strategy implementation.

1. Introduction

In the last decades the concept of culture gained more and more attention from theory and practice. This review of the main literature on organizational culture makes it clear that culture is primary for a faultless company change and aggrandizing the worthiness of human capital.

Although the concept of organizational culture was put on the map in the beginning of 1980s, its base can be found in the 1940s. In the late 1970s, a freshened interest in organizational culture emerged, bringing new perceptions and appreciations about the function, relevance, and features of organizational culture.

Enhanced competition, stronger globalization, company alliances, and human resource developments have created a greater need for fitting culture with strategy and strategy with culture.

Culture, this invisible side of an organization that was used to explain a lot of economic and social aspects, received some interest from strategy's domain too. The link with strategy was inevitable and at the beginning of 1980s, strategy and culture becoming more and more an important theme. To highlight this, Salmans (1983) wrote: "Management is an art not a science, and while a carefully shaped strategy may make or break a company, the corporate culture may make or break the strategy."

We can approach culture from different points of view and as a result we will have different relations with strategy. The scope of this study is to synthesize the main literature written in the field of strategy and culture. The reminder of this paper proceeds as follows. The next section gives some general definitions and approaches regarding culture and strategy. Section three tries to focus more on the collective perspective that considers the organization as a culture, a system of shared significations, and a filter of knowledge. Here we develop the links between culture and strategy formation, culture and strategy implementation, culture and strategic changes, and finally the link with other elements that influence the pair culture-strategy. Section four summarizes and concludes the paper.

2. Definitions and Approaches

In time, many definitions and approaches for the concept of organizational culture were in vogue. Almost the same thing happened with the strategy also.

2.1. Culture

Culture started to be taken into consideration at the beginning of the twentieth century, when authors like Barnard and Mayo, Lewis Strauss and Malinowski wrote ones of the first essays on this theme; further, sociologists like Max Weber and ethnologists like Erving Goffman, developed this notion in their fields. In the same time, culture conquered a big interest in management as well.

In time, culture was defined in various ways but in essence, it was described as an complex of shared beliefs, values, assumptions, significant meanings, myths, rituals, and symbols that are held to be characteristic for every organization and as mentioned by Green (1988), "culture constitutes the subjective, intangible side".

The definitions become more and more comprehensive and complex, and often becomes a theory about how culture is created and transmitted. A widespread definition is that of Schein (1984): "Organizational culture is the pattern of basic assumptions that a given group has invented, discovered, or developed in learning to cope with its problems of external adaptation and internal integration, and that have worked well enough to be considered valid and, therefore, to be taught to new members as the correct way to perceive, think, and feel in relation to those problems."

Many writers have adopted the contingency structural-functionalist perspective. From this point of view, culture is a normative glue (Tichy, 1982), or collective mental programming (Hofstede, 1980) that binds the organization together through values that ensure that people are committed to their designated tasks. For Ouchi (1982), "culture is a way of reconciling a divergence of interest between individuals and the organization that is not adequately handled by the market or by a bureaucratic structure".

Culture was dintinguished as a "contingent variable in the process of strategy formulation" (Ansoff, 1981). Generally speaking, this approach analyses the impact of the national culture on the companies, on the companies' management and strategy.

Another approach is the normative structural-functionalist perspective. From this point of view, organizations have a culture, a source of identity, and this culture influences the strategy formation and in the same time represents the tools for strategy implementation. Culture is something that we can modify in order to enforce the strategy; the CEO is the one who defines culture. Peters and Waterman (1982) adopted this perspective.

From the collective perspective, the organization is a culture, a system of shared significations, and a filter of knowledge. Conflict theory perspective doesn't see any more the organization as a whole, but as a plurality of vested interest groups and power basis; organizations are viewed as multicultural rather than unitary. Even if not directly, the conflict theory sees another risk that can emerge regarding the culture – it can be conceptualized as an ideology and is most advantageous for those in power.

2.2. Strategy

If we'll have a look through the literature of the last decades we'll see the importance of "strategic management" and "strategy". The two concepts, albeit not synonymous, are often counted in this way. Strategic management is an academic domain of study, and strategy is the leading topic of study (Schendel, 1994).

Mintzberg (1990) has been created an encyclopaedia of strategic management research, detecting ten "schools of thought" that have evolved during the 1960s. Henry Mintzberg, Bruce Ahlstrand and Joseph Lampel (1999) say that "ten deeply embedded concepts typically dominate current thinking on strategy. These range from the early design and planning schools to the more recent learning, cultural and environmental schools".

Whittington (1993) suggested that "the classical conception of strategy is espoused by Porter may not always fit comfortably in other cultures. But, a discourse based on an American business culture, which respects profit, values technical procedures and regards the free market, has to be taken seriously".

3. Does the Culture fit Strategy?

When we deal with corporate culture, we are interested to measure its strength for a special firm and to identify its type and for this is needed an adequate instrument for an evaluation.

The factors that are influencing the force of the corporate culture are doing this by affecting the people's behaviour, but in the same time, they are generated by this behaviour. Thence, corporate culture round into form after all these factors, and, at the same time, corporate culture arises from them.

3.1. Culture and Strategy Formation

Corporate culture cannot be controlled or fast leaded through instruction orders, but, in time, it can be managed in order to sustain the strategic business objectives. For a long time, many business leaders failed to understand the important association that exists between corporate culture and the continues prosperity of the business.

Researchers have demonstrated that a relationship between business strategy and organizational culture exists. One proposal is that business strategy and corporate culture are basically synonymous, because they are both "deeply ingrained patterns of management behaviour", and they both "emerge out of the cumulative effect of many informed actions and decisions taken daily and over years by many employees" (Greiner 1983 in Weick 1985).

To set off, Saffold (1988) considers strategy formulation as an outcome of corporate culture. Also for Green (1988), the perception is that strategy is found as emerging out of culture even though it has the capacity to change it. Opposite to this, the social-action approach considers that strategy enacts culture; strategy becomes an integral element of culture.

Joyce and Slocum (1990) suggest that the firm's "strategic position and environment" may be determinants of corporate climate, considered by others to be similar to the organizational culture (Pettigrew 1990).

The strategic decision making process has been described by several researchers as subsisting in several stages that can be used to examine the influence of organizational culture

on strategic decisions. The cultural products directly or indirectly shape the stages of strategic decision-making.

We learned about limited rationality from Simon and discovered it in the paper of Prahalad and Bettis (1986) - "The Dominant Logic: a New Linkage between Diversity and Performance", indirectly because managers of diversified firms are limited by this dominant logic, which is determined by their experiences.

For Linda Smircich and Charles Stubbart (1985), "the nature of what constitutes adaptation can be stated only retrospectively, never prospectively". For Prahalad and Bettis, the dominant logic allows the organization to "anticipate" the environment. Even this is a big difference in direction, Prahalad and Bettis recognized that this ability has some limitations – for organizations, the anticipated environment will be similar with the past and present environment, not with the actual future.

Reading this article we cannot make some links with other works, and describe some general description: the environment is complex, changing, the dominant logic is based on "past experience", the dominant logic is "cognitive psychology" which means that people rely on a limited number of heuristic principles which greatly simplify the decision process and can result in significant errors. A link that can be make is with the work of Kets de Vries – in both papers, the authors are focused on the top management, but if Kets de Vries mentioned the fact that he studied the companies with problems and where the power is centralized, Prahalad and Bettis referred to both, performing and less performing companies, but they have another limitation, they are strategically similar businesses.

Hedberg and Jonsson in the article "Strategy Formulation as a Discontinuous Process" attract our attention to the fact that how important is the way of perception of reality and not the reality itself. In their point of view, myths are the results of interpreting reality; they are a theory of the word.

An interesting observation is the fact that myths help the organization to adapt to their environment and also create the environment. Here we find together the structural functionalism approach, which considers that the relationship of culture with the environment is one of adaptation and also the case of Weick's enacted environment.

Even in the title, the strategy formulation is named discontinuous, they don't consider this; rather the changes are often discontinuous because they involve complete shifts in the way organizations perceive and interpret the world.

For the first time we encounter the concepts of transition from one strategy to another strategy that is seen as important for the company survival and also the notion of evolution that means the order of change that influence the process of change.

Another contribution regarding the concepts in this field is the wave patterns of myths that are similar with life cycles from the economic theory. The crisis of one myth transforms in an enthusiasm for a solution and in this way contributes to the strategy formulation. The conclusion is that the new strategy is based largely on emotional or speculative arguments.

Even if Green discussed the term of rationality also, Hedberg and Jonsson look at this concept from a different angle. They see the strategy formulation process as the interaction between rational analysis (cognitive) and emotion (fantasy, will, creativity); the interaction between these two results in the discontinuities of the strategy-formulation process.

3.2. Culture and Strategy Implementation

We know that a creative disorder can facilitate the formulation of a strategy but the strategy embodiment demands order, keeping the timeline, motivation, and monitoring process. The implementation of the strategy seems to be an insurmountable obstacle. Andreas Raps (2004) in the article Implementing Strategy, proposed four-success key factors that should be taken into consideration when a strategy is implementing.

3.3. Change – a Cultural Risk

The problem that always arises when we talk about culture and strategy is if the change occurs, a well-established culture is capable to support a strategic change in organization? Culture is seen to be a source of homogeneity, of integration of individuals, and a source of stability. How can we use all these characteristics when the change appears?

An important element in this framework is the motivation of the employees that sets the feasibility and potency for a significant change in a company. Managers should evaluate their present culture, understand the steerage role in the change process, and assimilate skills to lead their companies to higher performance. Knowing that the corporate's current culture is quite fixed, it is beneficial to check if the existing culture is compatible with other organizational elements such as: configuration pattern, systems, and human resources.

In their article "Matching Corporate Culture and Business Strategy", Schwartz and Davis (1981) adopted the concept of risk, used frequently in the fields like finance and investments, and they developed the notion of cultural risk. The main idea is change when a "particular strategy is likely to meat stiff resistance". They ratiocinate that it often make a point to change the strategy in order to fit the existing culture, although culture can, and in some instances must, be changed.

To demonstrate the action consequences of managing the firm's culture, Schwartz and Davis (1981) emphasises four typical strategies that companies might chase and the "right" organizational approaches to implement them; in each case, none of the "right" organizational approaches is consistent with the company's culture; they also suggested substitute corporate approaches that are more compatible with the culture.

For Christian Scholz (1987), the answer is to change the strategy and not the organizational culture. His view takes into account that "it is a hard, expensive, and tedious task to change a corporate culture, especially if it is a strong one". Therefore, it is easily to change the strategy, renew or adapt it according to the established corporate culture.

In his article "Strategic Myopia: Culture as an Invisible Barrier to Change", Lorsch approached the issue of change from the top management point of view. The "magic formula" to change for him is flexibility. Like in the work of Kets de Vries, top management is who have the power and this power is used to change or is a problem for changing. Lorsch sustains the importance of the culture for the success in a stable environment but in a turbulent one. In his work he sustained the idea that culture is the base for corporate success because it provides guidance to managers as they made complex decisions.

Somehow, Green supports this idea but he added that if we will apply a particular excellent culture of a company to other circumstances would not necessary bring success. Green is against finding some universal attributes of excellence, as did Peters and Waterman that give eight golden rules of excellence in their book "In Search of Excellence" and Deal and Kennedy in "Corporate Culture: The Rites and Rituals of Corporate Life".

4. Summary and Conclusions

This paper proposes to analyse a association between strategy and organizational culture, based on an examination of a selected related literature.

On the one hand, this study tries to clarify the dissimilarities between the manner in which the concepts of culture and strategy were defined. We have tried to explain how culture influences strategy formation and implementation and how the relation between culture and strategy affects the companies' change.

When we do such a research, it is difficult to be a part of a cultural context and to investigate it. In the same way, when researching corporate cultures, it is also difficult to overlook and criticize one's assumptions and values.

At the end I can say that culture, like art, is difficult to define, but enjoyable to think about[1].

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POLITICIANS IN THE ERA OF SOCIAL MEDIA

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Abstract: There is an argument that the Internet would affect the nature of relations between people. Certainly, the Internet, known by its forms (online media, social media, etc.) has a stronger influence on the process of interpersonal communication. Inevitably, the politicians could not miss this phenomenon, so that political communication adapted to the circumstances, using such means as new opportunities. Low cost, large area of information dispersion, high speed propagation and pressure from the opponent made the Internet to enter the arsenal of every politician necessarily communicative. Moreover, reached as far as personal blog or social network is not only a communicative accessory, but the main route of transmission of key policy messages.

Keywords:mass-media, social media, technology, politicians, political communication.

Nu este destul de clar dacă şi în ce mod tehnologia produce schimbări culturale majore în societatea contemporană. De exemplu, cercetătorul francez Dominique Wolton, specialist în comunicare, susţine că internetul şi noile oportunităţi şi forme de comunicare nu ar avea deloc un asemenea efect de profunzime pentru a provoca mutaţii comportamentale semnificative. Există şi puncte de vedere contrare, ce susţin un alt mod de abordare, de pildă, fenomenul de convergenţă media, identificat, descris şi conceptualizat de cercetătorul american Henry Jenkins, care, în esenţă, consacră un nou tip de cultură şi un nou tip de consum cultural, aproape subordonat şi dictat de progresul tehnologic, ce determină, la rândul lui, transformări psihologice şi un comportament social şi cultural nou. Nu ne-am propus să tranşăm o asemenea dilemă într-un domeniu atât de volatil, în care noutatea, inovaţia şi schimbarea dau tonul, iar timpul de repliere, de reflecţie şi de consolidare este mereu şuntat şi împins înspre viitor, sub „presiunea tehnologică" a momentului. Ce mi se pare însă dincolo de orice dubiu este că acest aport exploziv şi susţinut al tehnicii a schimbat şi schimbă radical paradigma comunicării, modul în care, până una-alta, oamenii interacţionează, relaţionează, se intersectează şi comunică unii cu alţii. Acesta mi se pare un câmp fertil de studiu şi presupune o abordare complexă şi multidisciplinară, ce adună un mănunchi de ştiinţe, discipline şi practici precum sociologia, psihologia, ştiinţele exacte şi cele ale comunicării, jurnalismul, social media etc. Lucrarea de faţă îşi propune să rămână în sfera comunicării şi a noilor forme de jurnalism, pornind de la premisa, arătată mai sus, că tehnologia a creat o nouă paradigmă a comunicării, în general, cu o notă particulară pentru comunicarea politică, ce va face obiectul predilect al acestui studiu.

Comunicarea politică este o componentă fundamentală a procesului democratic, prin care se stabilesc şi se consfinţesc relaţiile şi ierarhiile de putere, distribuirea funcţiilor şi a responsabilităţilor între indivizii dintr-un stat, este baza procesului electoral şi a actului de exercitare a puterii, aşa încât importanţa ei este una intrinsecă. În decursul vremii, comunicarea politică a evoluat, s-a conceptualizat, s-a codificat mereu, iar rolul mass-media în acest proces a fost unul esenţial. Evoluţia în sine a mass-media a generat aceste schimbări, adaptări, asimilări, iar fenomenul continuă şi acum sub ochii noştri. Se spune că politica este arta succesului, de multe ori, a succesului cu orice preţ şi a perpetuării la nesfârşit al acestuia. Aşadar, puterea este conservatoare, dar numai în încercarea de eternizare a sa, nu şi în formele concrete de manifestare şi de îndeplinire a acestui deziderat. În această privinţă, faptul că

noile forme de comunicare, generate de revoluţia tehnologică, de internet dar nu numai, au trecut din sfera comunicării în general în sfera comunicării politice nu trebuie să ne mire. Dimpotrivă, cred că trebuie privit ca un fapt de normalitate sau chiar de oportunism politic. Interesant şi uimitor este modul în care aceste schimbări de atitudine, de comportament şi de obiceiuri comunicaţionale ocupă locul altora vechi şi se succed, adaptându-se din mers noilor forme şi posibilităţi generate de progresul tehnico-ştiinţific. Ipoteza noastră de lucru este că social media, jurnalismul on line, internetul, în general, nu doar că au diversificat, multiplicat şi facilitat comunicarea politicienilor cu mediul lor de adresabilitate, adică cetăţenii unui stat, ci au produs mutaţii semnificative în modul de a transmite mesajul politic, în felul de a concepe acest mesaj şi în modalitatea de a gândi politica ca fundament al societăţii democratice, dar şi ca artă a succesului. Comunici, deci exişti, ar putea suna un slogan-parafrază a lumii secolului nostru, al erei comunicării. Dar, la viteza de schimbare a acestor vremuri, şi acesta pare deja depăşit, căci nu mai este suficient simplul fapt a comunica, fără un atribut ce arată calitatea şi eficienţa. Aşadar, locul său poate fi luat de „cum comunici, aşa exişti", pe care încearcă să şi-l însuşească orice politician conştient sau, în orice caz, orice comunicator profesionist. Într-o lume a imaginilor şi a formelor, este decisiv ce transmiţi, cât transmiţi, cum transmiţi, dar mai ales cu ce viteză şi cu ce eficienţă. Într-o lume superinformată, a inflaţiei de canale şi de comunicatori, bătălia pentru câştigarea agendei publice, miza numită *agenda setting*, devine esenţială şi canalizează eforturile principale ale comunicatorilor. Pentru aceasta merită sacrificat orice, inclusiv căile cunoscute, bătătorite, clasicizate, verificate, cum sunt cele ale televiziunii, sau reţetele cvasisofisticate ale marketingului politic.

Comunicarea politică: de la drumurile romane, la „imperiile" virtuale

Comunicarea s-a dovedit necesară, de fapt, indispensabilă, în orice formă de exercitare a puterii, de la dictaturile antice, până la cele moderne, de la democraţiile declarative dintotdeauna, până la cele contemporane, trecând prin toate soiurile de republici şi monarhii ce au fost în stare oamenii să le inventeze în căutarea unei perfecţiuni niciodată găsite. O comunicare politică a existat şi în formele primitive de adresare orală, din cadrul familiei, a tribului şi a oricărei forme de organizare socială. De asemenea, s-a făcut simţită în agora şi în toate sistemele de organizare statală cunoscute de-a lungul istoriei, sub forma discursului, a edictului, a normei şi decretului, a legii etc. Apariţia formelor organizate de comunicare, instituţionale, în cele din urmă, au produs o adevărată revoluţie în comunicarea politică, iar vârful acesteia l-a constituit apariţia şi consacrarea mass-media. Distanţa enormă uneori ce exista între conductător şi cel condus, depărtarea dintre vorbitor şi auditor, dintre emiţător şi receptor, de cele mai multe ori, insurmontabilă prin simpla emisie vocală, fatalmente limitată, a fost străbătută de cuvântul scris pe o bucată de hârtie care, mai repede sau mai încet, putea face înconjurul cetăţii, a statului, a imperiului şi a lumii. Puterea supravieţuitoare a cuvântului scris, ce a străbătut, mai întâi, mile, leghe şi kilometri şi, mai apoi, ani, secole şi milenii, a servit mai întâi lumii politice, puterii politice, intereselor de acest fel şi abia apoi culturii, civilizaţiei, spiritului. Aşa cum o face şi astăzi, de fapt. Mass-media a fost intermediarul ce trebuia inventat, ce a devenit puntea de legătură dintre conducători şi cei conduşi şi mijloc de exercitare a puterii de către exponenţii acesteia. Pe măsură ce presa şi-a perfecţionat modalităţile tehnice şi strategice de transmitere a informaţiilor, în aceeaşi măsură a devenit tot

mai necesară şi mai utilă, ajungând indispensabilă şi principal instrument de comunicare şi control. Salturile în timp au fost uriaşe, efectele, pe măsură, adevărate miracole: de la cuvântul scris (ziar), la cuvântul rostit (radio), de la cuvânt şi sunet, la imagine (televiziune), succedate la mică distanţă în timp de mirajul internetului, al telefoniei mobile, al skype-ului etc. , lucruri aproape de neimaginat pe durata de viaţă a unui om. E mai mult decât o simplă constatare, mirare sau paradox: romanii şi-au construit şi menţinut imperiul folosind mai ales drumurile, ca şi căi fizice de comunicaţie, şi legile ca forme de menţinere a ordinii. Astăzi imperiile încep prin a fi întâi de toate mediatice, create prin diverse punţi comunicaţionale, şi poartă nume ciudate, precum Yahoo, Google, Youtube, Facebook, înainte de a fi altceva. Puterea viralului e mai mare şi mai percutantă decât a unui comunicat oficial, iar penetranţa imaginii e mai mare decât a unei legi. Nu regula este importantă, ci modul de receptare al unui fapt, nu substanţa transmisă contează, ci traficul şi interactivitatea generate în rândul publicului. Iar publicul nu este compus din cetăţeni, cu drepturi şi îndatoriri, ci din utilizatori, mai mult sau mai puţin activi, din consumatori, mai mult sau mai puţin încântaţi sau mulţumiţi. Numai astfel se pot crea din nimic, de bunăvoie şi nesilit de nimeni, „imperii" formate din miliarde de oameni, legaţi printr-un nume comun şi printr-o multime de noduri de reţea, numai astfel lumea se ordonează după alte criterii decât cu care eram obişnuiţi, numai astfel apar „legi" şi obiceiuri noi, comportamente şi interese noi în lumea virtuală.

Social media şi politica

Aşa cum îi stă bine unui concept nou, în egală măsură, clar şi obscur, concret şi abstract, definit şi ambiguu, compact şi lax, „social media" este beneficiarul mai multor definiţii şi abordări. Dintr-o anumită perspectivă, social media sunt grupuri de aplicaţii on line fundamentate pe tehnologie şi pe filosofia Web 2.0 ce permit crearea şi schimbul de conţinut generat de utilizator. Într-un fel, social media sunt instrumente de comunicare parţial asemănătoare cu un ziar, un post de radio sau de televiziune. Elementul comun ar fi oferirea de informaţii într-un mod şi un ritm oarecare, la care se adaugă partea de specific şi marele pas înainte făcut în comunicare şi anume oferirea posibilităţii publicului de a interacţiona, a-şi exprima opinia, a comenta, a vota, a critica etc. Mai plastic spus, este o stradă cu două sensuri, pe unul dintre ele primeşti informaţii, pe celălalt, poţi să adaugi informaţii, să comentezi, să fii de acord sau să conteşti autenticitatea, temeinicia sau veridicitatea lor, în deplină libertate a alegerii surselor şi a asumării propriilor informaţii şi opinii. Sunt considerate ca asociate acestui concept blog-ul, forum-ul, facebook, twitter, youtube, wikipedia etc. Într-un cuvânt, social media e alcătuită din site-urile şi aplicaţiile on line sau mobile ce încurajează schimbul de informaţii şi crearea de conţinut de către utilizatori, fie că e vorba de text, imagini, audio sau video. Dintr-o perspectivă mai comercială, social media este cea mai rapidă şi mai eficientă metodă de a distribui informaţii, a promova produse şi a creşte numărul de potenţiali clienti. Cu o paletă atât de largă de posibilităţi, e normal ca social media să fi fost identificată ca oportunitate pentru comunicarea politică şi pentru comunitatea politicienilor.

Dinamica de creştere şi de dezvoltare a unor asemenea fenomene este uimitoare pentru cei 10-15 ani scurşi de la apariţia lor. Facebook-ul de pildă a ajuns, practic din 2006, când a devenit o reţea deschisă, până în 2014, la peste 1,2 miliarde de conturi, cu dublări şi triplări anuale de utilizatori. Creşteri foarte susţinute au cunoscut şi blogging-ul şi Twitter-ul, la fel ca Youtube şi Wikipedia, ca volum de postări, ca extindere tematică şi lingvistică. În România,

numărul utilizatorilor de Facebook în 2014 este de peste 7 milioane, cu creşteri exponenţiale în ultimii ani. Potrivit zelist.ro, în ţara noastră există 63.000 de bloguri care produc lunar 200.000 de posturi şi 180.000 de comentarii. Raportat la aceasta, conform datelor SATI/BRAT, ar exista peste trei milioane de cititori de bloguri, din care peste 740 de mii fac acest lucru frecvent. De asemenea, sunt înregistrate în România 50.000 de conturi de Twitter, care produc lunar 1,2 milioane de însemnări. La acestea se adaugă circa 1200 de surse media on line, care produc lunar 275.000 de articole, şi 15.000 de pagini publice Facebook cu o producţie lunară de 150.000 de însemnări şi 180.000 de comentarii. Desigur că sarabanda cifrelor ar putea continua dacă, dincolo de indicarea unor tendinţe şi procente istorice, n-ar fi inutilă şi depăşită a doua zi după publicarea ei. Ea arată, în fond, faptul că aceste fenomene comunicaţionale şi de interacţiune nu mai pot fi ignorate de nimeni şi în nicio situaţie (de la căutarea unui job, până la plecatul în concediu, de pildă), iar politicienii, care au ca suport comunicarea, îşi permit cu atât mai puţin să le ignore. Ei se pot implica în aceste procese sociale ample în două moduri, în calitate de comunicatori, posesori de bloguri şi conturi de Facebook, Twitter etc., şi de beneficiari ai informaţiilor obţinute de la utilizatori, în urma postărilor, a comentariilor, a voturilor on line, a sugestiilor şi criticilor înregistrate pe forumuri şi reţele.

Social media se dovedeşte un instrument nou şi neaşteptat de exercitare a democraţiei, iar internetul prezintă câteva virtuţi democratice indubitabile. Prima dintre aceste virtuţi este lărgirea spaţiului public, ce oferă posibilitatea fiecărui internaut (posesor al unei conexiuni pe internet) posibilitatea de a deveni, în mod real, cetăţean ce are un cuvânt de spus în dezbaterea publică. Iar dezbaterea, la rândul ei, este o manifestare la care poate participa, de această data, în mod direct şi nemijlocit, oricine doreşte, cu un efort minim, asumându-şi fără risc identitatea şi opiniile, putând să le susţină cu argumente în spaţiul public, legitimându-se, în felul acesta, ca cetăţean. Beneficiile dezbaterii, ale confruntării de idei şi opinii dintre diferite categorii de oameni, sunt evidente, atât pentru participanţi, care devin mai informaţi şi mai implicaţi, cât şi pentru politicieni şi factori de decizie, care captează aceste informaţii din spaţiul public, din oportunism, de cele mai multe ori, dar şi pentru eficienţă. A doua virtute democratică a internetului este transparenţa la care oamenii politici sunt supuşi prin intermediul acestui instrument comunicaţional. Într-un spaţiu public extins, orice discurs, orice comentariu, orice idee, propunere sau decizie aparţinând unui politician poate fi supusă analizei, confruntării şi verificării printr-o multitudine de surse, fapt ce pune o presiune puternică asupra exactităţii şi verificităţii informaţiei transmise, cât şi asupra temeiniciei şi solidităţii ideilor şi opiniilor propagate (sau nu) prin spaţiul virtual. În al treilea rând, social media este spaţiul propice pentru organizarea de acţiuni colective, fie că aparţin unor partide politice, fie unor grupuri de interese sau acţiuni, fie, pur şi simplu, unor protestatari uniţi spontan de o anumită cauză comună. Internetul, reţelele sociale, Twitter-ul, Facebook-ul şi altele au fost instrumentul principal de mobilizare în diverse acţiuni, putând a se comunica, în timp util, atât obiectivele şi formele de protest sau acţiune, cât şi locul, timpul şi amploarea acestora. În această privinţă, social media şi-au dovedit utilitatea şi eficienţa, constituind principalul suport şi cauza a unor acţiuni ce au intrat în istorie.

Mai grele decât tancurile, mai rapide decât avioanele

Cu adevărat, anumite fapte istorice n-ar fi fost posibile fără iniţiativa şi suportul social media, arma comunicaţională dovedindu-se mai eficienţă, mai rapidă şi mai percutantă decât cunoscutele şi clasicele aparate de război şi distrugere. Reprezentativă este „primăvara arabă", aşa cum au fost numite o serie de proteste ce au loc în mai multe ţări din Orientul Mijlociu şi Africa de Nord începând cu sfârşitul anului 2010. Potrivit Wikipedia, în principal, acestea au avut loc în ţări arabe unde domneşte un regim totalitar. Manifestări de stradă de o amploare deosebită s-au desfăşurat în Egipt, Algeria, Yemen, Libia, Iordania, Bahrain, Maroc, Kuweit si Iran, dar de intensitate mai mică şi în alte ţări. Cele care au făcut posibile aceste demonstraţii şi au înlesnit organizarea revoltei au fost Facebook-ul, Twitter-ul şi alte mijloace de comunicare, fapt pentru care guvernele din mai multe ţări afectate de proteste au blocat accesul la ele sau chiar la întregul Internet. În Egipt, Yemen şi Tunisia, protestele au devenit adevărate revoluţii, care au dus la înlăturarea preşedinţilor tunisian (Zine El Abidine Ben Ali) şi egiptean (Hosni Mubarak), în timp ce în Iordania şi Cisiordania guvernele au fost dizolvate de către regele Abdullah, respectiv preşedintele Mahmud Abbas.

O „revoluţie Twitter" s-a produs şi la Chişinău, în Republica Moldova în ziua de 7 aprilie 2009, unde protestele anticomuniste s-au soldat cu devastarea preşedinţiei şi parlamentului, cu cel puţin o persoană decedată şi cu sute de tineri arestaţi, care au acuzat că au fost torturaţi de politişti în timpul detenţiei. Aceste evenimente, susţinute prin social media, au fost impulsul principal pentru schimbarea politică ce a urmat prin alegeri, după opt ani de guvernare comunistă.

Şi în România au avut loc evenimente asemănătoare ca mod de propagare şi organizare, generate de diverse cauze, şi ele continuă într-o adevărată tradiţie. Semnificative sunt protestele organizate în toată ţară, în iarna şi primăvara anului 2012, în sprijinul lui Raed Arafat, secretar de stat în Ministerul Sănătăţii şi şeful SMURD, schimbat din funcţie într-un mod considerat abuziv. Beneficiind de suportul unei părţi a mass-media, dar mai ales de cel al social media, aceste mitinguri extinse în timp şi spaţiu au dus la căderea guvernului în funcţie. Fapte similare, de data această fără suportul mass-media, s-au produs ca protest împotriva proiectului Roşia Montană. Prin mesaje de îndemn, încurajare şi solidaritate, transmise prin Facebook, SMS, Twitter, mii de oameni se adunau zilnic în pieţe pentru a se opune unui proiect considerat nociv şi nerentabil. În cele din urmă, cel puţin pentru moment, iniţiativele guvernamentale şi parlamentare în acest sens au fost blocate, iar conflictul dintre autorităţi şi cetăţeni a rămas, deocamdată, unul mocnit.

Social media a jucat un rol esenţial în alegerea şi realegerea preşedintului Barack Obama, semn că şi politicienii ştiu să profite de aceste beneficii. „În 2008, campania pentru câştigarea alegerilor prezidenţiale a lui Barack Obama s-a folosit magistral de reţeaua Facebook", subliniază autorul cărţii *Efectul Facebook* şi nu degeaba a fost numit „anul alegerilor Facebook". În acelaşi sens, anul 2008 „a reprezentat un an de cotitură pentru comunicarea politică şi campaniile electorale din întreaga lume, inclusiv din România", arată cercetările făcute în ţara noastră. „Preşedintele Facebook", cum a mai fost numit Obama, în campania electorală pentru cel de-al doilea mandat, şi-a postat programul electoral pe Youtube, iar de atunci Casa Albă a făcut mii de postări informative cu privire la activitatea executivului american. Mai mult de atât, Obama a găsit potrivit să-şi anunţe candidatură, tot pentru al doilea mandat, pe Facebook şi Twitter (nu pe TV), ca semn de recunoaştere a valorii

acestora, dar şi în sensul eficienţei electorale. De altfel, acest fapt i-a atras rapid 19 milioane de admiratori. În plus, site-ul *Askobama*, deschis în campania electorală şi dedicat publicului şi problemelor acestuia, a atras peste 10.000 de întrebări utile candidatului şi staff-ului electoral.

În România, preşedintele Traian Băsescu în special s-a folosit cu succes de social media atât în campania prezidenţială din 2009, cât şi în campania referendumului de suspendare din vara lui 2012. Deloc întâmplător, a ieşit cu bine din ambele campanii, chiar dacă în moduri diferite. Nu este singurul politician român care uzează de beneficiile social media, Elena Udrea fiind foarte activă atât pe blogul de politician, cât şi pe Facebook, reuşind să atragă atenţia şi atunci când se afla la putere, în postura de ministru, cât şi din opoziţie. De asemenea, foarte activ pe blogul său este fostul premier Adrian Năstase, reuşind să focalizeze atenţia publică în perioadă proceselor penale şi apoi în perioada de detenţie. Foarte activ pe blogul de politician este în prezent şi premierul Victor Ponta, iar pe Facebook a avut o prezenţă susţinută, până la numirea în funcţie, ministrul delegat Aurelia Cristea.

Nici Facebook-ul, nici celelalte forme de social media n-au fost gândite, iniţial, ca instrumente de comunicare politică, dar acest fapt s-a întâmplat în mod natural. Însuşi Mark Zuckerberg, iniţiatorul celei mai mari reţele de socializare din lume, a sesizat acest potenţial, sigur, într-o cheie pozitivă şi aparent idealistă. Referindu-se la efectele Facebook, el crede că „până şi modul în care administraţia guvernamentală funcţionează ajunge să se schimbe. Sunt sigur că un mediu în care funcţionează principiul transparenţei creează automat o lume mai bine guvernată şi mai echitabilă”. Totuşi, chiar dacă nu ar fi chiar aşa, „Facebook schimbă felul în care oamenii comunică şi interacţionează, modifică modul în care funcţionează piaţa, felul în care guvernele încearcă să ajungă la oameni, chiar şi operaţiunile companiilor. Transformă caracterul activismului politic, iar în anumite ţări începe să influenţeze însuşi procesul de desfăşurare a democraţiei” . Referitor la acest din urmă subiect, se poate spune, odată cu autorul, că „reţeaua Facebook este acum unul dintre primele locuri unde oameni din întreaga lume îşi exprimă nemulţumirile, protestează sau practică activismul politic”.

Un preşedinte social media

Primul blogger politic din România a apărut în 2006, arată autorii cărţii Bloguri, Facebook şi politică, şi este pesedistul Ioan Mircea Paşcu, dar într-o formulă de semianonimat (cu titlul europolis), ceea ce s-a dovedit a fi neinspirat, ratând şansa consacrării ca atare. Bloggeri au devenit apoi, mai mult sau mai puţin activi, o seamă de politicieni, deputaţi, senatori, miniştri şi chiar un prim-ministru, Călin Popescu Tăriceanu, într-o perioadă încă de pionerat. În 2009, de exemplu, potrivit aceluiaşi studiu, existau în România 350 de bloguri de politicieni, pe primul loc fiind plasat PSD – 132, urmat de PDL-90, PNL-87. Două observaţii se impun în urma acestui studiu: pe de-o parte, mai activi erau politicienii din opoziţie, aparţinând stângii politice, care se expuneau mai mult criticilor şi comentariilor, postând pe propriul blog, pe de altă parte, cei mai numeroşi membri ai blogosferei sunt analiştii politici (31,3%, abia pe locul doi sunt politicienii şi partidele (28%) şi apoi, poate surprinzător, ziariştii (20%), iar utilizatorii generici pe ultimul loc (16%). Iar concluzia era că nu toate partidele şi politicienii folosesc această oportunitate, fie că n-au încredere (n-au descoperit-o), fie se protejează în mod deliberat de o interacţiune cu publicul ce, bănuiesc ei, nu le-ar fi fost favorabilă. Între timp, lucrurile s-au mai schimbat, densitatea blogurilor politice a crescut, dar

mai ales a crescut activitatea, calitatea şi intensitatea postărilor, până la a substitui, în unele situaţii, presa mainstream. Două exemple sunt mai mult decât edificatoare în acest sens şi marchează o tendinţă tot mai vizibilă.

Primul exemplu a fost dat de preşedintele României Traian Băsescu atunci când, în ziua de 23 martie 2013, în ziua Convenţiei PDL şi a alegerii noului preşedinte de partid, în persoana lui Vasile Blaga, fostul lider al partidului şi preşedinte în exerciţiu al ţării, printr-un gest atipic pentru un demnitar aflat într-o funcţie neutră politic, chiar împotriva Constituţiei, pentru unii, a făcut pe Facebook un anunţ surprinzător, emoţionant, şocant, chiar în seara aceleiaşi zile. Nemulţumit că nu a fost aleasă preşedinte al PDL favorita sa declarată, Elena Udrea, Traian Băsescu şi-a anunţat despărţirea oficială de PDL: „Adio PD, adio PDL, noi azi ne-am despărţit defintiv. Luaţi-vă drumul vostru, eu îl iau pe al meu", declara el ritos într-o filmare improvizată postată pe o pagina Facebook (purtând numele: *alături de preşedintele nostru*), declaraţie preluată de întreaga media şi redifuzată pe diverse canale social media. Aceste cuvinte rostite în faţa unei camere de filmat, într-o ţinută de lejeră şi într-un decor improvizat, postate aproape simultan cu evenimentul politic în curs, au făcut repede înconjurul Facebook-ului şi al mass-media, devenind subiectul principal al zilei, subiect de dezbatere pentru toate televiziunile şi pentru multe zile mai apoi. De ce a preferat Traian Băsescu o asemenea soluţie este greu de spus, cert este că s-a dovedit foarte eficientă, subiectul generând ecouri largi, emoţii puternice şi numeroase dezbateri în social media, zeci de mii de comentarii, deopotrivă, pro şi contra, mii de distribuiri, deturnând în acest fel atenţia de la evenimentul politic principal, alegerile din PDL, şi atrăgând, în stil propriu, toate privirile înspre persoana sa. Gestul preşedintelui a primit diverse calificări, de la încălcarea neutralităţii şi o strălucită acţiune de PR politic, până la consacrarea unei tendinţe, aceea de a lansa mesajele politice principale în social media şi nu după reţetele clasice ale marketingului politic.

Premierul nu se lasă

Al doilea exemplu vine tot din sfera de vârf a politicii româneşti şi îl priveşte pe premierul în exerciţiu Victor Ponta. Subiectul este unul controversat şi a suscitat atenţia maximă a lumii politice şi a publicului, deoarece priveşte candidatura actualului premier la alegerile prezidenţiale din toamnă din partea PSD, ca principal partid aflat la guvernare. În contextul în care propriul partid, lumea politicii, opinia publică şi mass-media îl considera candidat sigur pe Victor Ponta, întrebarea era daca premierul însuşi îşi dorea sau accepta această postură. Aşa s-a născut celebra postare pe pagina de Facebook a sa din 4 aprilie 2014, ce a generat numeroase comentarii şi interpretări, de la cele mai radicale, până la cele mai fanteziste. Într-o formulă nu lipsită de echivoc, Ponta părea a-şi anunţa retragerea din politică după alegerile prezidenţiale din toamnă, sub pretextul de a face loc altora mai tineri şi a se dedica mai mult familiei. Binenţeles că mesajul de retragere din politică a unui om politic de 40 de ani este unul nefiresc şi, de altfel, a fost multiplu decodificat. Nu interesează aici posibilele interpretări, cât modalitatea de comunicare pe care a ales-o prim-ministrul României pentru a se pronunţa într-o problemă atât de importantă cum este propria carieră politică. El a preferat mesajul scris, atent elaborat, postat pe Facebook, unei apariţii televizate, ceea ce desigur l-ar fi expus întrebărilor şi lămuririlor. Dar tocmai această ambiguitate şi emoţie a sporit notorietatea postării, imposibilitatea de moment a clarificării situaţiei. El nici

nu a dorit, cel puţin pentru moment, să dea detalii, de unde se poate trage concluzia că a fost o acţiune deliberată, cu ţintă fixă, iniţiată cu scopul de a reduce presiunea unei candidaturi şi instrumentalizată prin intermediul social media. Desigur, nici aceasta nu este singura interpretare posibilă.

Explicaţiile sociologului Vasile Dâncu referitoare la acest subiect sunt interesante şi nu lipsite de noimă. El crede că Ponta nu a făcut o strategie, ci a fost sincer cu suporterii lui de pe Facebook, câştigându-le simpatia, considerând că social media are o mare influenţă asupra politicienilor, una nu îndeajuns studiată. „Odată cu Facebook, dispare politica tradiţională, cea în care liderul este mereu asistat de experţi, comunică oficial şi strategic sau tactic, anulează subiectivitatea. Politica de pe Facebook începe să aibă o viaţă proprie, o anumită autonomie", susţine Vasile Dâncu, într-un interviu acordat site-ului http://www.ziuanews.ro. În opinia sa, liderul se comportă diferit, pentru că se adresează unui public diferit, care, în fond, nu se uită la televizor, la talk-show-uri sau la alte emisiuni. În social media, spune el, „comunicarea este directă, instantanee, emoţională. Liderul îi anunţă prima dată pe cei din reţeaua lui, uneori intenţionat, înaintea presei", ceea ce poate constitui o explicaţie plauzibilă şi rezonabilă, cel puţin în registrul unei noi comunicări politice. Dâncu duce explicaţia chiar mai departe, susţinând că „efectul Facebook deschide o nouă eră politică". Esenţa ar fi în relaţia nouă, spontană, autentică, emoţională pe care politicianul o poate stabili cu publicul său prin intermediul social media, mizând pe o „reacţie de transfer emoţional reciproc între politician şi fani, moment în care cele două părţi se recunosc una pe alta ca similare, ca şi făcând parte din aceeaşi lume, constituite din acelaşi aluat". Pe această cale, pe traseul clasic al construirii liderului, dispar intermediarii politicii, specialiştii în imagine şi în marketing, PR-iştii, consultanţii polilitici. Iar concluzia cunoscutului sociolog, fost strateg politic în cadrul PSD, este una lipsită de echivoc în favoarea social media: „Politicienii care ştiu să comunice direct - care au curajul să se dezvăluie, sau să posteze ca oameni reali şi vulnerabili - încep să câştige tot mai mult. Cei care vor putea să-şi valorifice asemenea tipuri de "spontaneităţi", vor câştiga în viitor".

Perspectiva este interesantă şi provocatoare, însă ceea ce nu poate spune politicianul şi fostul strateg de partid, dar ar putea s-o spună sociologul Vasile Dâncu este cât de autentică va fi fiind emoţia pe Facebook şi cât de spontană este interacţiunea politicianului în social media cu publicul său. Nimeni nu poate garanta că nu vor apărea (poate că au şi apărut) specialişti în comunicare politică prin social media, noii intermediari ai politicii şi specialiştii în construcţia de imagine care folosesc noile unelte în acest scop. N-ar fi deloc exclus atunci să apară „specialişti" în sinceritate şi emoţie pe Facebook, nu ar ar fi nefiresc să apară consultanţii comunicării politice prin social media.

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COMMUNICATION THROUGH THE INTERNET

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Abstract: Whether we are talking about a recently launched business or about an experienced one, a very important aspect of its success is the number of customers that it can attract. This means that it will have to do everything to be known by as many people as possible. The Internet is the solution for this and it is available to any company. It can create its own web site or it can appeal to the multitude of online advertising methods to communicate with its customers. Due to its popularity and advantages, the Internet has become an important method of communication that its used by both individuals and companies. This paper presents the main methods of communication via Internet.

Keywords: Internet, Internet communication, online advertising, web site, social networking

Introducere

Impactul Internetului creşte într-un ritm mult mai rapid decât cel înregistrat vreodată de televiziune sau radio şi probabil că ritmul de dezvoltare se va păstra şi pentru următoarea perioadă.

În anul 2000, D. Chaffey spunea că Internetul este un element deosebit de important care este capabil să susțină strategiile de afaceri și de marketing, cu condiția ca acesta să fie tratat ca un plan separat.

Trei ani mai târziu, Internetul a fost catalogat drept principalul instrument ce trebuie integrat în metodele tradiționale de marketing[1] .

Importanța dezvoltării noilor tehnologii de comunicare este tot mai evidentă în societatea contemporană. Astăzi, activitățile de marketing sunt deosebit de importante pentru mediul afacerilor, în special prin prisma numeroaselor schimbări ce intervin pe piață: competiția strânsă, creșterea puterii consumatorilor, apariția unor consumatori bine informaţi, importanța crescândă a raportului calitate/preț, scăderea loialității față de o anumită marcă sunt

[1] *Marketing online - o abordare orientată spre client* – Richard Gay, Dr. Rita Esen, Editura: ALL 2009

doar câteva aspecte pe care orice companie trebuie să le aibă în vedere pentru a putea rezista pe piață.

Marketingul online presupune utilizarea Internetului în vederea realizării unei comunicări directe, personalizate, interactive şi la distanță, având menirea de a atinge obiectivele propuse, fie ele de natură relațională sau tranzacțională[2].

Internetul a devenit un mediu primordial pentru a atrage clienți la nivel global. Companiile au la dispoziție diferite metode, unele eficiente altele mai puțin, pentru a comunica cu potențialii clienți. Cu ajutorul unui site putem ajunge la segmentul de piață care prin metode "offline" ar necesita o investiție enormă de publicitate[3].

Pe măsură ce oferta de bunuri şi servicii de consum creşte pe piaţa românească, atât firmele producătoare, cât şi firmele care desfac produse, întâlnesc pe piaţă consumatori tot mai pretenţioşi, al căror comportament a evoluat de la situaţia în care cumpărau orice (datorită ofertei reduse şi a cererii mari), la a alege între diferite produse, conform unor crierii proprii.

În aceste condiţii, marketingul sau arta de a satisface în cea mai mare măsură consumatorul, devine o necesitate.

Odată cu apariţia World Wide Web-ului, a început o era nouă în marketing[4]. În această era a tehnologiei informaţionale, consumatorii sunt cei care ţintesc firmele şi nu invers cum se întâmplă în marketingul tradiţional. Firmele trebuie să regândească modul în care identifică, realizează şi furnizează valoare consumatorilor. Pentru a putea oferi o valoare superioară consumatorilor, firma trebuie în primul rând să înţeleagă nevoile consumatorilor.

Principalele motive[5] pentru care oamenii aleg Internetul sunt *informaţia* şi *interactivitatea*.

Informaţia – majoritatea oamenilor care utilizează Internetul caută informaţii, de aceea este important ca acestea să fie relevante şi folositoare.

Interactivitatea – marketingul online oferă avantajul prezentării de materiale promoţionale interactive care pot întruni aşteptările fiecărui tip de cumpărător. În loc să creeze un mesaj unic, aşa cum se întâmplă în promovarea de masă, marketingul online permite crearea de "broşuri interactive" care permit potenţialilor clienţi să aleagă informaţia pe care vor să o vadă şi momentul când vor să o vadă. În multe privinţe, Internetul este cel mai eficient instrument de marketing care a existat vreodată. El dă posibilitatea firmelor să

[2] *Cybermarketing. Publicitate şi eficienţă pe Internet* – Epuran Ghe., Editura Plumb, Bacău, 1999
[3] www.wedis.ro
[4] *„Marketingul, premisa succesului în afaceri*", Luminița Nicolescu, Facultatea de Comunicare şi Relaţii Publice ,,David Ogilvy", Bucureşti, p. 13
[5] *„Manual de e-marketing",* Matt Haig, Rentrop&Straton 2005, 2006, p.9

interacţioneze cu piaţa la o dimensiune nemaiîntâlnită anterior şi pot afla mai multe unii despre ceilalţi.

Ca o consecinţă, majoritatea afacerilor din „lumea reală" au acum o prezenţă foarte activă pe web, unele transformându-şi afacerea complet într-o e-business.

Companiile apelează la publicitatea pe Internet din numeroase motive, cum ar fi: expansiunea Internetului, numărul mare de vizitatori, prezența 24 de ore din 24, interactivitatea, divertismentul, costurile mult mai mici față de media tradițională, posibilitatea targetării și a monitorizării, viteza de răspândire etc.

Totuși, ca orice mediu de comunicare, și publicitatea online prezintă o serie de dezavantaje, printre care: probleme legate de securitatea informațiilor personale, dezvoltarea insuficientă a sistemelor de plată online, neîncrederea populației în acest mediu de comunicare, reticența agențiilor de publicitate față de acest mediu de promovare, dezvoltarea fenomenului "banner blindness" etc.

Metode de promovare online

Internetul este o cale importantă pentru autopromovarea firmelor. Acestea au posibilitatea de a-şi comunica mesajul direct către publicul ţintă şi cu un impact mult mai mare.

Publicitatea online este divizată în două subgrupe[6]: marketing direct (urmăreşte obţinerea unei acţiuni directe din partea consumatorilor), şi reclamele pentru cunoaşterea mărcii (întăresc opinia consumatorilor prin expunere frecventă).

În continuare mă voi axa pe prezentarea celor mai des folosite metode de comunicare și promovare prin Internet folosite de companii.

Promovarea prin intermediul site-urilor web

Conform spuselor lui Young (1999): "există probabil atâtea motive diferite pentru a dori să creezi un site pe web, la fel de multe câte site-uri sunt pe web."

Site-urile web parcurg întreaga gamă, de la o simplă pagină de text, până la complexitatea site-urilor care activează în domeniul comerțului electronic. Deși comerțul online este un element principal al site-urilor companiilor web, există și alte motive valide pentru înființarea și întreținerea unui site web. Companiile utilizează site-urile web pentru a testa piețe, produse și servicii noi. Companiile pot folosi un site pentru a pune la dispoziția

[6] *Marketing online - o abordare orientată spre client* – Richard Gay, Dr. Rita Esen, Editura: ALL 2009

clienților lor, prin intermediul acestuia, suport tehnic non-stop. Această metodă este nu numai eficientă din punct de vedere al costului pentru compania respectivă, dar poate însemna de asemenea și un răspuns mai rapid pentru client. În plus, un site web poate constitui un canal pentru primirea de feedback de la clienți, sau pentru publicarea constantă de informații noi.[7]

În zilele de astăzi, este foarte bine știut că un rol destul de important în dezvoltarea unei afaceri îl joacă prezența pe web.[8] Site-ul web este un instrument al afacerii, cu ajutorul căruia se poate lucra și câștiga în același timp. Dacă o companie nu deține un site web al său, majoritatea clienților vor privi fără mare încredere serviciile sau produsele companiei respective.

Înainte de a-și crea propria pagină web, mulți și-ar adresa întrebarea: De ce am nevoie de un site web și în general care ar fi avantajele creării acestuia? Voi încerca să dau răspunsul la această întrebare în cele ce urmează.

Site-ul web oferă informație despre o companie la orice oră, concomitent mai multor persoane, din orice colț al lumii. Pe un site web poți să găsești informația de care ai nevoie în volum mai mare, în termen mai scurt și foarte comod în același timp.

Site-ul web al oricărei companii devine automat un instrument de publicitate, deoarece pe el este prezentată toată informația despre activitatea companiei. Spre deosebire de publicitatea care se face la televizor sau amplasarea bannerelor publicitare prin oraș, site-ul web va oferi publicitate doar pentru persoanele care sunt cu adevărat interesate de ceea ce se propune pe site. Totodată, Internetul permite organizarea publicității în mai multe modalități, cum ar fi: text, link-uri, bannere publicitare, publicarea informațiilor pe alte site-uri web.

Site-ul web îi permite unei companii să-și vândă mai ușor produsele sau serviciile sale.

Promovarea web prin motoare de căutare

Motoarele de căutare au un rol esenţial în activitatea de marketing a oricărui website. Pentru a căuta o anumită informaţie într-un motor de căutare, trebuie formulată o interogare alcătuită din cuvinte sau expresii având sensul cât mai apropiat de ceea ce se doreşte să se afle, numite cuvinte cheie. În urma interogării, motorul de căutare interoghează baza lui de date şi returnează o listă cu un număr mare de legături (uneori chiar şi câteva zeci de mii) către siteuri web care conţin cuvântul cheie sau expresia folosită.

[7] *Internet. Ghid complet de utilizare* – Linda Bird, Editura Corint, București, 2004
[8] www.antreprenor.su

O afacere modernă, indiferent cât de mică sau de mare, fără un plan de marketing pe Internet[9], este fie o afacere exclusiv locală, lipsită de aplicabilitate practică la distanţă, fie o afacere implementată simplist şi fără prea multe perspective în timp şi spaţiu. La rândul său, un plan de marketing pe Internet implementat fără a se ţine cont de strategia de optimizare pentru motoare de căutare este, din start, un plan sortit eşecului.

Raţionamentul este următorul:

- un vizitator sosit de pe un motor de căutare sau director web reprezintă o persoană aflată strict în căutarea produselor şi serviciilor din categoria tematică a acelora pe care site-ul le oferă sau le promovează. Este aşadar un vizitator interesat şi motivat;
- aproximativ 85% dintre vizitatorii sosiţi pentru prima dată pe un site web provin din motoarele de căutare;
- costul atragerii unui vizitator din motoarele de căutare este teoretic 0, comparativ cu costul atragerii unui singur vizitator via publicitate cumpărată.

Optimizarea web pentru motoarele de căutare (SEO) este procesul în urma căruia conţinutul unui site web va fi mai bine indexat de către motoarele de căutare, ceea ce duce la o poziţie mai bună în lista de rezultate.

De asemenea, optimizarea pentru motoarele de căutare poate să fie gratuită sau plătită. Cea gratuită presupune înscrierea efectivă în acel motor de căutare și este un aspect important, deoarece fără aceasta, șansele de a fi găsit pe Internet sunt foarte mici. Campaniile de optimizare plătite presupun utilizarea unor servicii ale motoarelor de căutare, care în schimbul unor sume de bani vor afișa reclame către site-ul companiei.

Printre cele mai folosite și de succes campanii plătite pentru motoarele de căutare sunt cele PPC (Pay Per Click) sau CPC (Cost Per Click), cum este de exemplu Google AdWords[10].

Promovarea web prin înscrierea în directoare

Majoritatea oamenilor consideră, în mod incorect, că directoarele (cataloage) cu siteuri web şi motoarele de căutare reprezintă acelaşi lucru. Deşi ambele instrumente de căutare sunt folosite în acelaşi scop, între ele există mai multe diferenţe.

În timp ce motoarele de căutare folosesc roboţi automaţi pentru căutarea site-urilor web, directoarele vor lista un site numai dacă acesta a fost trimis în prealabil de către webmaster (administratorul siteului). Directoarele cu siteuri web sunt în general create manual, existând mai mulţi redactori care analizează siteurile transmise şi apoi evaluează şi

[9] www.afaceri.net
[10] www.wedis.ro

comentează conţinutul lor. Deoarece aceste comentarii au dimensiuni limitate, de multe ori ele se rezumă la o scurtă redare a conţinutului. Roboţii folosiţi de motoarele de căutare analizează un site în ansamblu. Redactorii care evaluează siteul transmis analizează în principal titlul, descrierea siteului şi categoria sau categoriile care au fost selectate.

Directoarele sunt împărţite în categorii şi subcategorii, înşiruite în ordine alfabetică. Astfel, vizitatorul are posibilitatea de a parcurge diferite categorii şi capitole, până găseşte ceea ce-l interesează.

Principalul avantaj al înscrierii siteului în directoare web este creşterea semnificativă a numărului de linkuri care fac legătura cu siteul. Acest lucru ajută la optimizarea paginii web pentru motoarele de căutare.

Din moment ce motoarele de căutare şi directoarele web reprezintă instrumentul principal folosit de majoritatea utilizatorilor de Internet în identificarea siteurilor web şi a ofertelor comerciale, iar costurile atragerii de noi vizitatori - potenţiali clienţi - sunt neglijabile astfel, se evidenţiază în mod clar potenţialul de câştig pe care o strategie de optimizare eficientă îl conferă oricărei afaceri online.

Promovarea web prin e-mail

Deşi web-ul este termenul folosit ca fiind sinonim cu Internetul, e-mail-ul este cel mai folosit element de pe Internet. Diverse cercetări realizate de-a-lungul timpului au arătat că în topul preferinţelor consumatorilor în materie de Internet se află e-mail-ul, urmat de compararea preţurilor şi vizualizarea ştirilor.

E-mail-ul oferă un mare potenţial pentru comunicaţiile personalizate şi selective şi de aceea este un mediu potrivit de comunicare.

Pentru a derula o campanie de succes prin e-mail, se pot lua în considerare următoarele sfaturi[11]:

- ✓ Clientul trebuie să aibă un motiv să răspundă;
- ✓ Conţinutul e-mailurilor trebuie să fie personalizat;
- ✓ E-mailul poate avea conţinut ce nu poate fi inclus în scrisorile clasice (de exemplu – oferte turistice de ultimă oră);
- ✓ Procesul de renunţare (unsubscribe) trebuie să fie facil.

[11] Kotler, Philip, and Kevin Lane Keller. *Marketing Management, 12/E.* Prentice Hall, 2006

În ciuda popularităţii sale, email-ul chiar aduce cu el ceea ce mulţi consideră a fi un blestem – spam-ul. Spam-ul constă într-o mulţime de e-mail-uri trimise fără acordul destinatarului sau fără a exista o relaţie de afaceri. Marketerii reputaţi nu folosesc spam. Ei trimit e-mail-uri doar persoanelor care şi-au dat acordul să primească e-mail-uri de la acea organizaţie. Din nefericire însă, şi ei au de suferit datorită spam-ului. Atât de mult a proliferat e-mail-ul nesolicitat, încât majoritatea furnizorilor de Internet şi servicii de e-mail au implementat unele forme de "filtre" pentru blocarea spam-ului înainte să ajungă în cutia de mesaje primite fără voia destinatarului.[12]

Promovarea web prin newsgroup (grup de discuţii)

Grupurile de discuţii (grupuri de ştiri sau forumuri de discuţii) reprezintă largi sisteme de comunicaţii prin care persoane având diverse preocupări şi pasiuni schimbă informaţii, discută pe baza unor teme de interes general sau particular sau pun diferite întrebări.

În prezent există un număr foarte mare de grupuri de discuţii, iar numărul lor este în continuă creştere. Acest număr mare se explică prin faptul că tematica abordată este foarte diversă cuprinzând atât teme de cultură generală, cât şi subiecte foarte specifice, accesibile numai unui număr restrâns de utilizatori specializaţi.

Forumul unui grup de discuţii se poate asemăna cu un avizier electronic în care unii participanţi pun întrebări, iar alţii răspund sau fac diverse comentarii la articolul iniţial. Toate aceste întrebări şi răspunsuri formează un fir de discuţii (thread). Orice membru al unui grup de discuţii poate citi mesajele trimise de alţi membri sau poate adăuga propriile sale opinii într-un nou mesaj transmis celorlalţi.

Unele grupuri de discuţii permit publicarea de anunţuri publicitare. De obicei, acestea au în titlu unul dintre cuvintele "biz", "business", "money", "marketplace". La altele, înscrierea se face pentru a primi cele mai recente ştiri şi informaţii.

Promovarea web prin reţelele de socializare (social media)

[12] *Marketing online - o abordare orientată spre client* – Richard Gay, Dr. Rita Esen, Editura: ALL 2009

Social media a devenit o parte vitală a vieții de zi cu zi pentru oamenii din toate colțurile lumii, și de asemenea, este din ce în ce mai utilizată de companii ca parte a politicii de marketing, de relații cu clienții, de cercetare și a strategiei de dezvoltare.[13]

Safko și Brake descriu social media ca fiind "activități, practici și comportamente în rândul comunităților de oameni care se reunesc online pentru a împărtăși informații, cunoștințe și opinii folosind un canal de comunicare media".

Social media este[14] "un grup de aplicații bazate pe Internet și construite pe bazele ideologice și tehnologice ale Web 2.0, care permite crearea și schimbul de conținut generat de utilizator".

Spațiul social virtual indus de Internet este cunoscut și sub denumirea de societate virtuală. Impactul social înseamnă o raportare a fenomenelor și relațiilor virtuale la societate, remarcându-se diferite forme de manifestare a socialului: comunități, grupări, rețele, forumuri, organizații, toate virtuale. Există și o serie de interacțiuni de natură interpersonală, societală, comunicațională, economică, culturală[15].

Comunitatea virtuală are unele caracteristici comune cu cea reală: interacțiunea, scopul comun, identitatea și apartenența, un set de reguli și norme nescrise, rituri și ritualuri, forme de exprimare specifice, caracter deschis și accesibil.

Fiind foarte eficient în ceea ce privește utilizarea timpului și a resurselor, marketingul prin social media oferă companiilor o mai bună comunicare cu consumatorii, ceea ce ajută la construirea loialității față de marcă, depășind metodele tradiționale de comunicare. Potrivit unui studiu realizat de cei de la Info-graphics, mai mult de jumătate dintre utilizatorii de Twitter și Facebook au spus că au fost mai predispuși să vorbească despre, să recomande sau să achiziționeze produse de la o anumită companie după ce au stabilit o legătură cu compania pe social media[16].

Companiile pot promova produse și servicii, pot oferi asistență instant și / sau crea o comunitate online de susținători ai brand-ului prin toate formele de social media, cum ar fi rețelele de socializare, bloguri, forumuri, comunități online, etc.[17].

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[13] *Research on using social networks to promote global brands among romanian young people* – Lia Codrina Conțiu, Manuela Rozalia Gabor, EUROPEAN CONFERENCE OF SOCIAL SCIENCE RESEARCH, June 19 – 21, 2013, Istanbul – Turkey

[14] *Users of the world, unite! The challenges and opportunities of social media* – Kaplan A. M., & Haenlein M., *Business Horizons*, 2010, 53, 59–68; *The effects of social media based brand communities on brand community markers, value creation practices, brand trust and brand loyalty* – Laroche M. et al, *Computers in Human Behavior* 28, 2012

[15] *Marketing și comunicare pe Internet* – Gabriela Grosseck, Editura Lumen, 2006

[16] Jackson, 2011, Akhtar, 2011; Erdoğmuş & Çiçek, 2012

[17] Kaplan și Haenlein, 2010; Erdoğmuş & Çiçek, 2012

Într-un moment în care activitatea socială pe rețea devine una dintre cele mai cunoscute aplicări ale web-ului, acele site-uri care reunesc anumite grupuri de persoane sunt țintele principale ale autorilor de publicitate. Comunitățile pot fi asociate prin interese, hobby-uri sau regiuni geografice și oferă prilejuri excelente pentru publicitatea selectivă.[18]

Potrivit unui studiu[19] realizat de Agenția Social Brand-urilor Headstream, în medie, aproximativ 10% din bugetul de marketing merge către social media.

La nivel global, fenomenul rețelelor de socializare a luat amploare în ultimii ani, numărul utilizatorilor de Facebook depășind 1 miliard de persoane active în întreaga lume și 7 milioane în România.

Creșterea acestor rețele din punct de vedere al numărului de utilizatori, al timpului petrecut în cadrul lor, precum și diversitatea interacțiunilor dintre membrii a dus la apariția unei oportunități uriașe de targetare de către companii. Rețelele sociale precum Facebook, Twitter sau YouTube atrag milioane de utilizatori anual, de la adolescenți la pensionari.

În România, aproape jumătate (49%) dintre firme publică zilnic ceva pe o rețea de socializare online cu scopul de a se promova, potrivit studiului „Social media şi mediul de afaceri românesc" al companiei de consultanţă şi audit Ernst & Young România. Totodată, cercetarea arată că 78% dintre companiile româneşti utilizează reţelele sociale pentru promovarea companiei, iar mai mult de jumătate dintre companii utilizează marketing-ul pe reţelele de socializare de 1-3 ani.

Toate aceste servicii online de socializare au o temă comună: să reunească oameni din toate colțurile lumii cu interese similare. Aceste servicii oferă diverse modalități de comunicare între membrii și dau posibilitatea acestora să publice informații despre ei înșiși.

Avantajul pe care îl oferă este simplitatea și convenienta pentru consumatori să rămână permanent conectați cu cei cu care se cunosc. Fiecare utilizator creează conținut prin informațiile pe care le publică despre el, despre alți membrii ai rețelei, prin activități pe care le face: participarea la evenimente, înscrierea în grupuri de discuții, completarea de informații sistematizate precum CV-uri, interese (cărți preferate, muzică, filme, sporturi, actori, etc.). Toate aceste informații constituie o bază de date extrem de valoroasă, chiar și în format neprelucrat. Din ce în ce mai multe companii încep să valorifice aceste informații pentru a crea

[18] *Marketing online - o abordare orientată spre client* – **Richard Gay**, **Dr. Rita Esen**, Editura: ALL 2009
[19] *Social Brands 100*, The 2013 report

şi mai apoi vinde produse şi servicii care să întrunească tot mai mult cerinţele viitorilor cumpărători.[20]

Promovarea web prin schimb de banere

În lumea virtuală, banerul reprezintă o suprafaţă grafică în care apar mini-reclame. Prin conţinutul lor, ele fac trimitere la un alt site web. Banerele au ca unic scop atragerea atenţiei vizitatorilor astfel încât aceştia să efectueze un clik pe ele.

Se pot folosi şi banere animate, care s-au dovedit mai eficiente decât cele statice. Acestea însă trebuiesc folosite cu prudenţă deoarece duc la creşterea timpului de încărcare a paginii web. Pe de altă parte, unele animaţii nu sunt totdeauna bine realizate şi de aceea uneori nici nu reuşesc să atragă vizitatori.

Banerele publicitare sunt utilizate mai mult în scopul creşterii notorietăţii firmei, site-ului, mărcii. În mod uzual banerele publicitare nu contribuie în mod substanţial prin trafic direct către site-ul propriu, deoarece rata celor ce execută click pe ele este destul de scăzută.

Promovarea web prin schimb de legături (linkuri)

O legătură reciprocă înseamnă plasarea unui link către un alt site web într-una din paginile siteului propriu. În schimbul acestuia, administratorul siteului respectiv va plasa o legătură către siteul propriu.

Majoritatea vizitatorilor ajung la websiteuri prin intermediul linkurilor, fie de pe motoarele de căutare, fie din alte siteuri.

Dacă un schimb de legături este bine realizat, în sensul că există mai multe legături către site, atunci şansele atragerii de noi vizitatori vor creşte semnificativ.

Concluzii

În prezent aproape toată lumea a conştientizat faptul că World Wide Web-ul este o componentă a vieții de zi cu zi. Majoritatea utilizatorilor petrec cel puțin câteva minute în fiecare zi pe Web, pentru a găsi informații, știri sau alte date.[21]

Apariția și dezvoltarea Internetului au dus la schimbarea marketingului tradițional. Marketingul online este văzut ca o necesitate a marketingului tradițional, ca o continuare a acestuia, sau mai bine spus, ca o diversificare a lui.

[20] *Do Social Networks Improve e-Commerce? A Study on Social Marketplaces* – Gayatri Swamynathan et. al, UC Santa Barbara, 2008

[21] *Internet. Ghid complet de utilizare* – Linda Bird, Editura Corint, București, 2004

Promovarea online poate fi un excelent instrument de marketing, atât pentru generarea unor vânzări record, cât şi pentru întărirea sau construirea imaginii unui brand. Aceasta are avantajul că poate fi combinată cu metodele tradiţionale de promovare, este ieftină şi poate aduce audienţe record.

Mediul on-line prezintă foarte multe avantaje, dintre care se evidenţiază interactivitatea, gradul ridicat de noutate, o foarte bună ţintire a segmentelor vizate şi costurile reduse.

Marketingul online începe cu prezența companiei în mediul online, prin intermediul unei pagini web. Prin intermediul acesteia, companiile își pot prezenta întreaga gamă de produse și servicii, ofertele, pot informa clienții cu privire la diferite subiecte, cum ar fi garanția produselor, modalitățile de livrare, planurile de viitor ale companiei etc. Astfel, marketingul online începe să fie văzut și ca un mijloc de diferențiere a companiilor.

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